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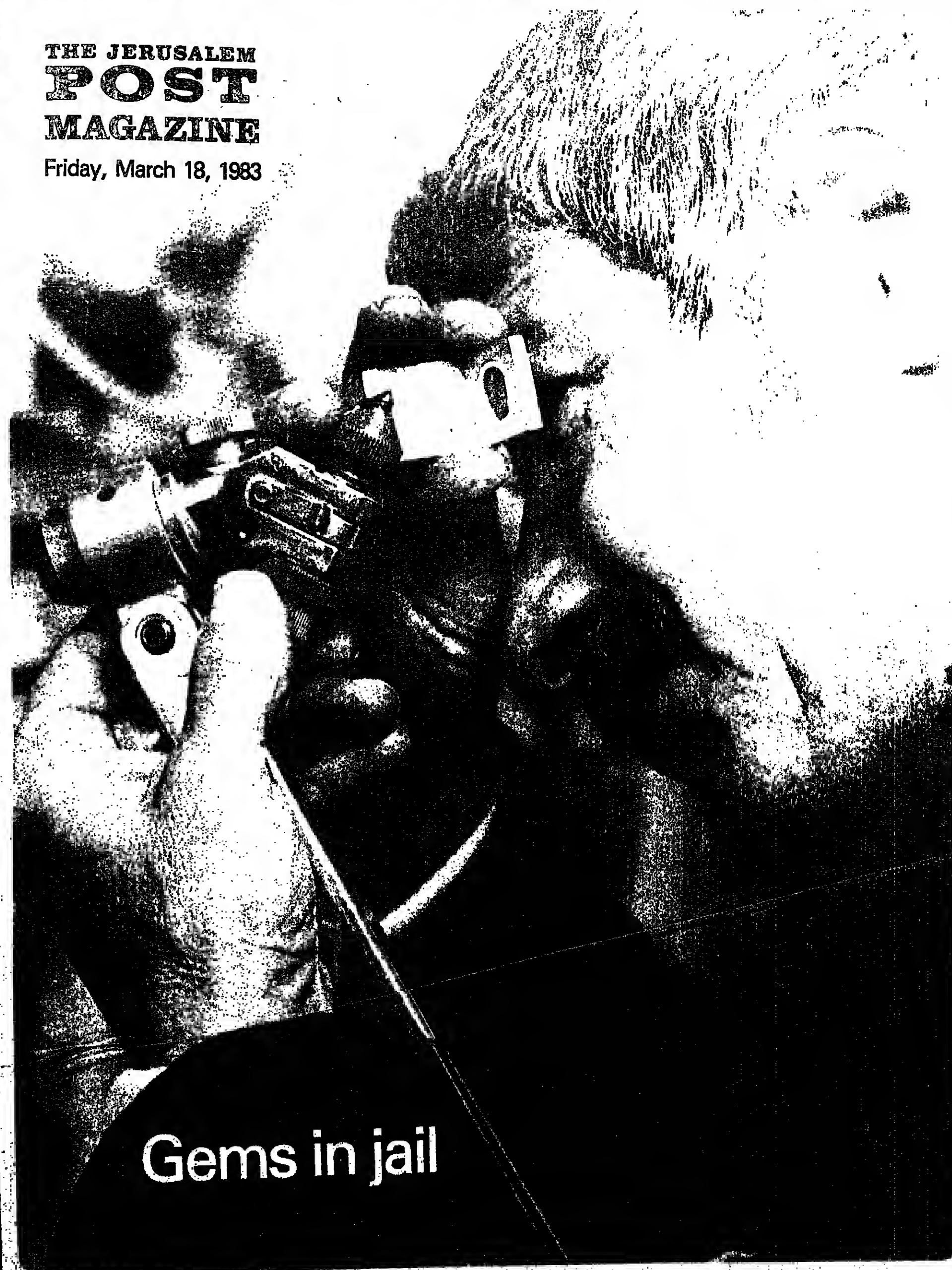


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**THE JERUSALEM
POST
MAGAZINE**

Friday, March 18, 1983



Gems in jail

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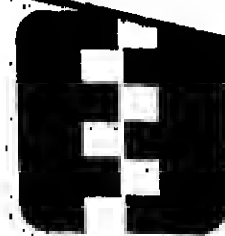
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קליטה ALIYAH & ABSORPTION INFORMATION COLUMN

Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, Jerusalem.

MIVTZA ELEF

For the past four years, the Aliyah Department of the World Zionist Organization has been involved in a program aptly called "Summer Family Living Experience" in Israel. The program has been so successful that the Aliyah Department has now expanded the concept. A wide variety of program choices is being offered for the summer of 1983.

"MIVTZA ELEF", or "OPERATION 1,000" now offers families from abroad an opportunity to choose from seven distinctly different variations on the original "Summer-in-Israel" theme.

Each of the one-month programs has been carefully and thoughtfully developed to provide a program for the entire family. All programs include a mini-upon that include courses in basic Hebrew, lectures on current events and subjects (in English), special trips to historical sites ("Routes to Roots"), meetings with colleagues in similar business and professions, special activities for children and teen-agers, plus constant and informed counselors who are well-versed in all facets of Israeli life. Information will be available on housing, employment and education.

Participants may choose one of the following programs:

... Spend a month doing healthy out-door work in a JNF forest while being housed in a nearby development town.

... Assist in agricultural work with members of moshavim or moshavot in the Galilee.

... Experience kibbutz-style living while working half-days at one of Israel's kibbutzim. Learn more about the people and the way they live in this uniquely Israeli way of life.

... Spend a month at a settlement in Judea and Samaria; an opportunity to observe first hand the pioneering spirit exemplified by the families who have dedicated themselves to settling these beautiful areas.

... Take part in a "Yarchei Kallah" Torah study program for families wishing to enrich and deepen their understanding and knowledge of Judaism.

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Israel
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Tour Y'Alah
12 Kaplan St.
Tel Aviv 6100
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MOSHAVIM SEEKING NEW MEMBERS

MOSHAV KATIF

Thinking of changing your lifestyle? Think Moshav Katif. We are looking for young religious families to grow with us. If you feel you can meet the challenge, contact Moshe Shaul at Moshav Katif, D.N. Hof Aza, 79725; Tel. 051-37738, 051-37762, 051-38085.

We are particularly interested in electricians, horticulturists, mechanics, accountants and computer programmers.

MOSHAV SDE NITZAN

Tired of the high cost of flowers, fruit and vegetables? Grow your own in glasshouses and be paid for it as well. Imagine sitting on your patio on a balmy September afternoon, eating mangoes, like there is no tomorrow. Paradise? Dreaming?

No it's all real at Moshav Sde Nitzan. Sunshine, the country life, tennis courts, swimming pool... For further information, contact: Vardit Kabbale, Moshav Sde Nitzan, O.N. Hanegev 85470

MOSHAV SHORASHIM

Moshav Shorashim is a new industrial moshav shikuf located in the Segov region of the beautiful western Galilee. Based on the ideals of cooperative living, a modern Jewish lifestyle and building Eretz Yisrael through settling the Golan, the eighteen North American and Israeli families of Shorashim are creating a fulfilling and exciting life for themselves.

An economy based on such fields as research and development of high-technology medical instrumentation, electronics, intensive agriculture and a translation and editing agency promises a sound economic future for the moshav and provides full employment for all its members. Shorashim is currently recruiting couples with children up to ten years of age. If you are between 22 and 35 years old, married and looking for the challenge of a new settlement and cooperative lifestyle, contact: Vardit Kabbale, Moshav Shorashim, D.N. Bikat Beit Korem, 20170 Carmel. Preference will be given to electronics and building engineers, pre-school teachers and families with school-age children.

MODERN HOUSEHOLD ITEMS FOR OLIM

Olim are provided with initial household equipment so that it will be somewhat easier for them to set up an independent household in Israel. The quality of the equipment has recently been improved substantially by the Ministry of Immigrant Absorption, and the following items are now available:

A. Kitchen Equipment

A folding wooden table with aluminum legs (instead of the simple wooden table offered formerly) is now provided. Better quality kitchenware (glass dishes and stainless steel cookware) will be made available in the near future.

B. Beds and Bed Linen

The iron bedsteads known in generations of olim as "Imot Sachar" have been replaced by attractively designed, comfortable wooden beds. The baby cribs are now more compact so that they may be placed in a smaller room, and colorful no-iron sheets are now available instead of the white cotton ones issued previously.

ELIGIBILITY

Olim who have not yet received initial household equipment are eligible to obtain it during their first 12 months in the country as olim or before the end of 36 months. Approval is required from the head of the regional Ministry of Immigrant Absorption office.

DISTRIBUTION

Olim undergoing "direct absorption" can receive the equipment on the same day that they go to live in their permanent apartment (notification is obtained from the Absorption Unit at Ben-Gurion Airport).

Olim living in a temporary absorption facility (absorption center, hostel, kibbutz upon etc.) can receive the equipment on the following days:

Jerusalem — Tuesdays
Tel Aviv and Northern District — Mondays and Wednesdays
Kiryat Melochi, Kiryat Gat, Ashdod and Beit Shimon — Thursdays
Orah students can obtain the equipment from the Ministry storerooms by themselves on the following days:

Jerusalem — Mondays
Tel Aviv and Haifa — Tuesdays
For further information, contact your local Ministry of Immigrant Absorption office.

TAKA Registration in Progress

Registration is currently open for the spring semester of TAKA ("Academic Absorption Program"), which will take place at the Ben-Gurion University of the Negev in Beer-Sheva. The program is intended for students who studied at an institution of higher education abroad, and for students registered for university study in the coming academic year, who do not have to take a *machshava*. Registration is taking place at all Student Authority Offices, and will continue through April 1, 1983.

Jerusalem — 15 Hildel Street
Tel Aviv — 6 Esther Hamakha Street
Haifa — 7 Palyam Street

Interested students abroad should contact the nearest aliya shafek.

Physical Education *machshava*

A *machshava* (preparatory course) will be opening at the beginning of September 1983 for students who would like to study physical education. The course will be held at the Wingate Institute, located near Netanya. Interested candidates should contact Mr. Ephraim Atias, Dean of Students, Zimman College of Physical Education, the Wingate Institute, Tel. 053-38044/5/6 to arrange an interview. Students abroad should contact the nearest aliya shafek.

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Elon: Book and bench

HIS HOME is one of those classic Rehavia retreats of learning and culture. His study, unmistakably professorial, is cluttered with books and papers, manuscripts, journals, pipes and tobacco. In the corner a wooden slender, the traditional yeshiva lectern.

Here each Monday night a dozen of Jerusalem's most eminent savants, among them, President of the Supreme Court Justice Yitzhak Kahan, cluster round his desk to hear him expound the Talmud.

Lying open on the desk now, as if in anticipation of an imminent change of venue of the Monday night shiur, is a copy of the "Basic Law: The President (1964)."

It will be a change of venue for Menachem Elon and his wife Ruth — a kilometre up the hill to the President's Residence in Kiryat Shmuel. But it won't be a change of style.

"I'll live like I do now," says the 59-year-old Hebron Yeshiva graduate, rabbi, Hebrew University don, author of landmark works on Jewish law, and justice of the Supreme Court.

In private he will maintain the same warm, Jewish family life. His five children are all married (there are 10 grandchildren), but the family is close knit, and the Elons are

determined that it remain so. "We shan't want a lot of exposure," says the soft-spoken, respected scholar.

PUBLICLY, an Elon presidency would probably evolve along the lines of Izhak Ben-Zvi's tenure. (Elon himself studiously avoids any reference to previous — or present — presidents.) Ben-Zvi, although unlike Elon a lifelong politician and public figure, was imbued with a love of learning and research. His residence — then still the "wooden hut" in Rehavia — became a centre of scholarship, a focus of intellectual and cultural life. But the atmosphere of academia there was never rarified. Ben-Zvi never lost touch with the country, and he grew to be a widely respected and even loved figure.

Beit Va'ad Lohachanin, a meeting place for wise men — this is how Elon, too, envisages the president's residence, and indeed the presidency itself, should he be elected to the office.

He is anxious to emphasize that he is not, and never has been, cramped by the narrow sectarianism that is all too often the hallmark of deeply Orthodox yeshiva alumni like himself.

One of his proudest academic as-

THE CANDIDATES

The Hebron Yeshiva is one of the few things that Menachem Elon and Chaim Herzog have in common. The two aspirants for the presidency — Elon is the coalition's choice, while Herzog's name was put forward by the Labour Party — have contrasting personal styles and different views of the role of Israel's head of state. The election-eve profiles of the candidates are by The Jerusalem Post's DAVID LANDAU.

Herzog: Familiar face

IF YOU haven't read, seen or heard anything by Chaim Herzog, you are bound to have come across something about the man who is Labour's candidate for the presidency.

"It's ridiculous," says his brother-in-law, Abba Eban. "Here you have a man whose name is a household word, and they put up against him somebody whom nobody's ever heard of."

While there is perhaps an element of exaggeration — about both candidates — in Eban's generously partisan statement, it does serve to highlight the tremendous differences between the two candidates. One is an eminent but on-flamboyant scholar and discreet judge. The other is a man of many parts, a soldier, a statesman, a parliamentarian, a businessman, a lawyer, a journalist, an entrepreneur, a public figure par excellence.

If Menachem Elon seems to see himself as a quiet, fatherly-scholarly president like Izhak Ben-Zvi, Herzog would model himself — and he says so candidly — on the warm, outgoing, flesh-and-blood, always-in-the-news Yitzhak Navon.

EVEN Eban, whose own name really is a household word worldwide and who is no mean scholar besides, was not being biased solely out of party and family loyalty. What he meant to suggest was that Israel in 1983 needs a man like Herzog, with hair and panache, as its president, rather than a scholar, no matter how eminent, who has little public experience. In a role heretofore of political power, image and person-to-people communication are the essence of the job.

Mass communication is one of the many areas in which Herzog has excelled in his eventful life. Whether it is his Irish brogue (he was born on the Emerald Isle) or an occasional touch of Irish bluntness, he has a way of getting through to people, winning their confidence,

sociations, he says, has been with the Kibbutz Movement's Oranin seminar. Every fortnight for a number of years, in rain or shine, the eminent professor would diligently have up to Haifa (he has no car) to conduct day-long courses in Jewish sources for avidly interested kibbutzniks.

"I wasn't talking about observance of mitzvot, just about learning our heritage, studying our nation's sources." Regardless of the difference in life-style and philosophical outlook, close bonds of spiritual and personal friendship developed between Elon and the kibbutz intellectuals. The dialogue continues frequently in his Rehavia study — and Elon will want to take it with him to Beit Hanassi, to continue it there, to nurture it and expand it.

He cites this relationship with Oranin as an example of what he could achieve as a scholar-president passionately devoted to the propagation of Jewish knowledge. "Surely," he says, "the time has come for us, as a nation, to deepen our roots, to know what we Jews have got..."

Part of our present crisis, he contends, is that the voices of our thinkers and philosophers, scholars and writers, are heard less than in the past.

Elon intends, if he becomes president, to encourage these men and women, the intellectual elite of the nation, to meet, to

debate to speak out. And, as president, he will be in a unique position to encourage the country at large to listen to what these people have to say.

His approach to the "ethnic" problem — where, he says, the presidency has a key contribution to make — is that of the *talmid b'hamam*. There is no "ethnicity" in authentic Jewish learning, says the German-born Elon, and certainly no "discrimination." The Rif (Alfisi), the Rnmban, the Rashba, Yosef Karo — these were the glories of the ages. Our own [Ashkenazi] authorities were almost marginal beside them..."

Elon's recipe for fostering a common language between the two ethnic groupings in the nation is "through our common culture... to reawaken interest, to arouse a desire for knowledge." Again, he stresses, he is not preaching religion.

ELON'S PRESIDENTIAL *beit va'ad lohachanin* will not be an ivory tower. Among the *hachanin* he hopes to have frequenting it will be the country's political leaders. He sees them coming there to relax from the hurly-burly of party politics, to refresh themselves spiritually, "almost as one comes into a warm Jewish home after a hard day's work. The President's residence is, in a way, the home of *klal Yisrael*. The very fact that people, people with political dif-



Herzog in Knesset office he shares with brother-in-law Eban: 'I've been involved in making the nation tick.'

and putting his point across in straightforward terms. No one who was in Israel in 1967 will ever forget his radio commentaries during the Six Day War period. His speech in defence of Zionism when he was ambassador to the UN in 1975 has become a classic text in Israeli history — like his late brother Ya'acov's brilliant debate with Arnold Toynbee.

His memorable media appearances in the 1967 and 1973 wars, and his lone fight for Israel at the UN in the mid-Seventies (part of his term was spent representing the Likud government), have given Herzog a popularity that transcends the confines of his party. In the 1982 election he was sent to two stallholders in Tel Aviv's Carmel Market — and emerged if not with votes than at least without tomatoes, which was also an achievement for a Labour MK in that ugly campaign.

While he is a loyal Labour MK, he does not have a party-political image, perhaps because politics are only part of his life, perhaps because he came to the Knesset relatively late in his career, or perhaps because he hailed from the

middle-of-the-road Rafi Party with its lightweight ideological baggage. If the president were elected by the people, says Herzog, he would have no trouble defeating Prof. Eban for the post, or even a better-known coalition candidate.

Even in the Knesset ballot he would be better placed to pull away votes from the coalition were it not for the fact that he is an opposition MK.

"So many coalition people have come up to me and said, 'In our hearts we're on your side — but politically it's impossible for us to vote for you.' If a Labour MK were elected president once again under Likud rule, it would be a grievous blow indeed to the prestige of Menachem Begin and his government."

STILL, in a secret ballot there can be no cast-iron predictions, and no one in the Knesset was writing off Herzog's chances this week. There (led first vote, which itself would be an impressive achievement for Herzog, no matter how the final ballot goes.

"If I get it, it'll be a fabulous victory against the odds," Herzog says. "If not — no one can blame me. After all, I'm the minority candidate. So either way I can't lose."

This makes sense, and Herzog tries in sound philosophical and off-hand about it. But beneath the hunter and debonair style, there is a strong and healthy desire to win.

AS BEFITS a diplomat and an advocate, he has a cogent answer for his coalition would-be supporters who plead politics as their reason for having to oppose him. "Once the nominations are made, it's no longer a political issue — it's a national issue, I tell them. The question they ought to ask themselves is what would be better for the country. When I was asked by the Likud government last summer to defend Israel in Scandinavia, in Britain and in the U.S., I put aside political considerations.

"Don't make it sound like I'm blowing my own trumpet," Herzog says.

But he certainly thinks he would be a good president for the country. "I know what makes the nation tick and I've been involved in making it tick."

Conceivably, the pure scholarship and the non-political battery-recharging for politicians could be fused at Elon's presidential *beit va'ad*. He's done it before, he recalls with a smile. For five years, beginning in the mid-Sixties, he held a weekly Talmud shiur in the Knesset for some 30 MKs of all parties.

Menachem Begin and Shulamit Aloni were the stars, he says. Begin with his "fine analytical mind" and Aloni with her lively brain both stretched the lecturer to the full. He insisted on regular attendance ("our respect for the Tora") — and the then Speaker Kaddish Luz, ruled that none of the Knesset committees was to start work until the shiur was over.

Since then Elon has had only occasional social contacts with Begin, but they retain a strong mutual respect. The prime minister, in his courtly, flowery way, calls Elon *mor verabbi*, "my master and teacher." And Elon speaks admiringly of the premier's personality and his simple life-style.

If ELON is elected on Tuesday he will be the first president to come from the Supreme Court. He regards this as a felicitous and not entirely fortuitous circumstance — because he sees a vital role for the presidency in shoring up the rule of law in Israel.

The rule of law, he says, is the outward symbol and inner core of democracy. The Supreme Court,

the highest tribunal of judge-made law, lays down the standards, but it does not itself enforce them.

"The question is," says Elon, "how is our society applying these standards?"

Citing the killing of Emil Grunzweig, Elon says he and his brothers on the Supreme Court bench are deeply perturbed at "the present atmosphere of insufficient respect for the law... no fear of the law. Threats to ministers, violence at demonstrations, violence in everyday life."

The "moral authority" of the presidency, he believes, could be a powerful dimension in the struggle which must be waged for the reinforcement of the rule of law. Above and beyond the regular law-enforcement agencies, the presidency, as a prestigious and a political institution, can help to strengthen the rule of law in the national consciousness.

Perhaps it was with this in mind that Supreme Court President Kahan and the other justices gave Elon their enthusiastic blessing when he was offered the presidential candidacy.

He does not say, however, whether Kahan specifically endorsed his decision not to resign from the bench upon acceptance of the candidacy. A day or two later Kahan agreed readily when Elon asked to be excused from sitting in judgement until the election.

There has been some public



Elon: time to 'deepen roots.' Herzog: 'family affair'

That sounds like tall talk; however, he has the facts and credentials to back it up. Even *Jerusalem Post* readers who know Herzog well would probably find something they didn't know about him in the copious *curriculum vitae* he drew up when the presidential nomination was sprung on him out of the blue. Hebron Yeshiva, Cambridge and Sandhurst aren't bad for starters. But readers are probably not aware that he was Irish Maecabi boxing champion, that he sailed boats and flies planes that he fought at Arnhem, was among the first Allied troops to cross the Rhine, was wounded at Bremen, and was among the captors of SS Commander Heinrich Himmler. He was also Field-Marshal Montgomery's personal representative to the first Jewish DP conference in Bergen-Belsen (the qualifications required were ranking Intelligence officer and fluency in Yiddish; Lt-Col. Herzog faced scant competition).

Back in Palestine before the War of Independence, he was involved in planning the "Burma Road," and later became, at the age of 30, Chief of Military Intelligence (1948-50). It was in that post — he was to return to it for a further three years in the late '50s — that he figured among the founding generation of the IDF, moulding the Intelligence Branch and leaving a permanent imprint on it.

ALUF (res.) Herzog left the army in 1962, and was immediately snapped up by Sir Isaac Wolfson to head his GUS Industries. Since then Herzog has been a prominent figure on the boards of banks and industrial enterprises. He is also a senior partner in a leading Tel Aviv commercial law firm, the president of World ORT, the president of ORT in Israel, the founder of Variety in Israel, a governor of several universities — and a "Sir," that is a Knight Commander of the British Empire (KBE), an honour rarely bestowed on non-British citizens.

On top of all that he is an active MK with a record of diligent attendance and his own "parliamentary bureau" for the Sharon area (he lives in Herzliya Pituah). "People of all political persuasions in the area have come to see me as their representative," he says. "They come to the bureau, they phone me

at home, they come to the door. And frankly — I like it."

"The presidency is a family affair," Herzog continues. His wife Auru (nee Ambache, Suzy Eban's sister) is, he says proudly, "an important personage in her own right, without any relation to me." She is the longtime head of the Council for a Beautiful Israel. Before that, she founded and ran the Public Council for Arts and Culture in the Education Ministry. And she takes credit for creating the Bible Quiz while working under Meir Weizal to arrange Israel's 10th anniversary celebrations. She, too, did her share of soldiering, and was wounded in the 1948 war.

AS PRESIDENT he would seek to bridge the gaps, he says. He sees himself as suited to do so because he and his family do in practice bridge the three chasms that divide the nation: religious-secular, Sephardi-Ashkenazi, and Israeli-Diaspora.

In terms of religion, Herzog has impeccable antecedents: son of the late chief rabbi of Israel, Isaac Halevi Herzog, grandson (on his mother's side) of a chief dayan in

our judicial ethics — I'm not prepared to say." Another ex-justice replied: "Please, spare me from giving you my opinion. Suffice it to say that had the candidacy been supported by both political camps, the situation would be very different."

Ex-deputy president Haim Cohn said he had no legal problem with Elon's present situation. "The law has nothing to say about it." But he indicated that, in his mind, a problem would arise if Elon lost the presidency vote and sought to continue on the bench.

The two immediate past presidents of the court, Shimon Agranat and Moshe Landau, refused as a matter of principle to address themselves to the issue.

ELON READILY admits that he would have much preferred to be the consensus candidate of all the main parties.

When coalition chairman Avraham Shapira made the first overture, Elon hinted that as a judge it would be more fitting for the approach to come from the prime minister, representing the government rather than the coalition (even though strictly it is a party-political nomination, not a cabinet decision).

He asked who was supporting the candidacy — and was told that the entire coalition backed it, and thus it was certain to be carried in the House. "I'm still a Jew who believes what he is told," he says testily

when asked about press speculation about possible defections in the coalition ranks.

Mrs. Elon apparently needed some persuading before giving her hesitant assent to her husband's candidacy.

Ruth Elon, daughter of the late Jerusalem lawyer and Agudat Yisrael leader Dr. Mordechai Buxbaum, has a flourishing career of her own as head of Jerusalem's Beit Ha'am Ulpin. This will have to be suspended if her husband is elected. But, says Prof. Elon, he is confident that his wife, a born educator, will have a contribution to make from Beit Hanassi in her own field.

In the Knesset, meanwhile, his name was suddenly on everyone's lips. Some mispronounced it "Ayalon." After all, not many of today's MKs know him from the Talmud shiur and he has not been prominently in the public eye as a justice of the Supreme Court.

In the few days since the momentous call from Begin, he has felt the full force of the metamorphosis that threatens him — and he is determined to fight back, and protect at least part of his pristine self. A less than avid newspaper-reader and TV-viewer, he is now undergoing a dual adjustment: having to follow the media and finding himself featuring prominently in them.

Gathering up the manuscript of his latest article he wonders with a sigh, "When am I going to be able to finish this..."



Elon in book-lined study of his Rehavia home: making the adjustment to a place in the public eye.

His worldwide family and business connections and extensive travels as soldier and diplomat have given him a thorough grasp of the Israel-Diaspora relationship. His three years at the UN (1975-8) made his face and voice familiar to millions of American Jews, he says. "The president's house would be an international Jewish focus."

It would also be accessible to Israelis of every sort, and the base for Herzog's frequent sallies into every area of the country. "Navon told me recently that after five years as president there is no one who knows Israel, every nook and cranny of it, every *shekhuna*, better than he. He said he thought that, as president, he would have plenty of free time; in fact, he has hardly any. Being a symbol is a full-time job."

Herzog speaks of the challenge with relish. He would follow in Navon's footsteps. He, too, is one of those people who like people. It would be a popular, peripatetic presidency.

More of the same, then? Nothing novel? "I would be novel," Herzog replies spontaneously. "I've never not been novel in anything I've done."

EGYPT'S ambassador to Tel Aviv has been in Cairo for "consultations" since last September. The fate of the disputed Taha border area remains unresolved. At their recent convention, some members of the Egyptian Bar Association burned Israeli flags. More Lebanese — tourists and businessmen — have visited Israel in the last few months than have Egyptians in the last three years.

When I flew to Cairo last week I expected it to be my most difficult trip to the Egyptian capital, marked by hostility and probably even coolness from many of those I had come to consider as friends. Instead, I was warmly welcomed and scolded for having let 14 months elapse since my last visit. No eyebrows were raised when, meeting Egyptians for the first time, I said I lived in Tel Aviv. Taxi drivers and shop-keepers accepted the fact that they were dealing with an Israeli, as matter-of-factly as if I'd said I was an American. The main topic of most conversations was not Israeli, but President Hosni Mubarak's new economic policies and the shocking charges that have been made against the Sadat family by the opposition press.

Despite the hard line against Israel taken by many of Egypt's top politicians, and the seething attacks that appear in the local newspapers, certain elements of the normalization process have withstood political tensions. Perhaps it is not the same normalization that Israelis initially envisioned: tourism still moves in one direction only and invitations to film festivals, sports competitions and book fairs have not been forthcoming. But the borders are open, and the Egyptian Embassy in Tel Aviv is open as is the Israeli Embassy in Cairo. There are seven flights a week between Tel Aviv and Cairo. Israel has a large pavilion at the trade fair. The management of the Nile Hilton now routinely asks Israel-bound guests if they require reservations at the Tel Aviv or Jerusalem Hilton.

AND MY FRIENDS, Caïrenes who represent a cross-section of the city's English-speaking society — practising and non-practising Moslems, Copts, pro-Sadat and anti-Sadat, salaried government employees and wealthy entrepreneurs — have come to think of Israel as just another of their sometimes problematic neighbours.

At the moment they seem to like us better than the Libyans and less than the Sudanese. More important, our right to exist is no longer questioned, and no one suggests that Egypt will ever renege on the Camp David accords. Only once on this visit did I meet an Egyptian whose luck of information about Israel brought back circa-1978 memories.

Thanks largely to the many articles that have appeared in Anis Mousour's *October* magazine since Sadat's visit to Jerusalem, and to Kol Yisrael's Arabic-language broadcasts, described by many as the "best source of accurate news in this part of the world," Egyptians today know that there is more to this country than "Tel Aviv" and beautiful women. If they do not agree with Israel's policies, they at least have a good grasp of what Zionism is really about and seem to understand some of the complex ideological and social forces that shape our politics.

Mubarak is described by Egyptians as conservative, honest and serious, but without Sadat's style or stature. This seems to please even the late president's most ardent ad-



New look on the Nile

The Post's JOAN BORSTEN found changes in substance and style when she visited Hosni Mubarak's Egypt last week.

mirers, who did not understand how much he was hated by the masses until after his assassination. Said a prosperous businessman, one of the first to trade with Israel: "Sadat died at the right time for himself — his glory has not been erased. And he died at the right time for the country — only his death checked the growing power of the Muslim Brotherhood and the fundamentalists."

A television news editor who like the businessman befriended Israelis at a time when it was both daring and frightening to do so, was less generous: "He made war and he made peace, both staggering achievements. But then he became excessive, which took away from his greatness. He put too many people in jail, offended too many religious Moslems and Copts. And he let his family become corrupt, setting an example for others."

SADAT PROMISED Egyptians that with peace would come prosperity and a higher standard of living. Many Egyptians believe he kept that promise. Not far from Cairo airport are several dozen examples of the expensive new middle-class apartment buildings going up all over the city, all pre-sold by the contractors.

Tahrir Square has been torn up by the company that is building the city's new metro system. There are plenty of five-star hotels. Telephones work most of the time. Moreover, though people still ride the roofs of buses, the streets are clogged with powerful Mercedes and large Cadillacs driven not by Gulf Arabs but by Egyptians.

These days the poor Egyptians are the three million who work for the government, taking home LE120 (\$150) a month after 20 years of service. The blue-collar workers have money, and not only those employed in Saudi Arabia and Libya.

Caïrenes are talking about mothers who cry when their educated daughters marry electricians, and who dry their tears when the electrician brings home LE33 a day. "Just to have a nail put in the wall now costs LE10," complains an Egyptian tour guide. "And the worker arrives smoking American cigarettes."

The fellah or peasant is also earn-

ing more. In the '50s he earned the landowners 5-10 piastres a day for four hours of labour. In 1961 Nasser raised the minimum wage to 25 piastres. By the '60s the fellah was earning 30 piastres a day. And now he is taking home as much as LE4 and has colour television.

Salaried workers resent the nouveaux riches who made their money through Sadat's open-door policy. "They have no culture," raged an educated, high-level government employee. "But they are the ones who can afford to take the whole family to the theatre. Those who find it hard to buy their children shoes at LE12 a pair and to buy meat at LE 3.50 a kilo, become very nervous when others are spending tens of thousands of pounds on living-room suites of modern, not antique, Italian furniture. And when they hear about executives in banks and foreign companies who earn as much as LE100,000 a year plus a bonus of the same amount. Such salaries are great for those whose sense of initiative was stifled under Nasser. Then the most an Egyptian could make was LE5,000 a year, plus bonus. But it made the gap between the rich and the middle class too big. Thank God Mubarak is trying to put an end to conspicuous consumption."

SOME SAY the Mubaraks — unlike the Sadats — have never been obsessed by money and fame. Others say the Mubaraks are simply taking their cue from the masses, who balked when the president of their poor country began to live opulently and when his Moslem wife's photograph appeared daily in the newspapers. The fact remains that Mubarak has never moved his family out of the rented Heliopolis house they have inhabited since he became vice-president. He has turned over to the government all of the late president's retreats and palaces, except the Giza home occupied by Jehan Sadat. When Mubarak visits Alexandria or Upper Egypt, he reportedly stays in a hotel. Wife Suzi accompanies her husband everywhere, well-dressed but never wearing jewelry. And though she is still an active member of the many organizations she served as the vice-president's wife, such as the

American University of Cairo, her activities go unpublicized.

"We needed a couple like the Sadats to capture the imagination of the West, to make the Americans and the Europeans see us as equals," said a travel agent. "Their glamour brought us much-needed foreign investment and made it possible for Egypt to open its doors. Now we need a leader who will straighten out the mess this influx of foreign capital has created."

During his first 17 months in office Mubarak made few changes in Egypt's international policy; however, some predict that diplomatic relations will soon be renewed with the Soviet Union; and it is considered at least a minor victory that Egypt Air is once again flying to Baghdad. Most of the new president's efforts have been directed at bringing financial stability to the country and reducing the balance of payments deficit.

Mubarak plans to cut food subsidies. He has limited imports. Some Egyptians say that they are already finding it difficult to buy luxury items like Nescafé. Mubarak also extended the many incentives offered by Law 43, passed to attract foreign capital, to include Egyptians with money to invest in new industrial projects. He has informed government officials that if it takes them longer than two months to approve or reject the application of a company that wants to operate under Law 43, the company can consider itself in business.

Heady stuff in Egypt. But because no one knows just how far Mubarak will go with his economic reform, many are reportedly transferring their foreign capital from local banks to Europe. Nonetheless, I didn't meet any Egyptians who disagreed with Mubarak's measures. — Indeed, there were many who felt that the changes were being made just in time. It is anyone's guess how much the cutbacks in oil production will affect the three million Egyptians currently employed in the Gulf and Libya.

AN ISRAELI can sense the difference in national style the moment he boards the Egyptian carrier which four times a week makes the Cairo-Tel Aviv-Cairo run. "Air-

Sudan" is actually painted on the fuselage in both English and Arabic; the plane is crewed by Egyptians and owned by Egypt Air. On my last trip to Cairo, long after the Camp David accords were signed, the Egyptians were still using what some members of the local press dubbed "The White Phantom," a completely unmarked craft. Chartered at great expense from an American company, the plane was flown by an English crew, all paid in foreign currency.

You don't have to go further than Heliopolis Airport to spot additional evidence of Mubarak's new policies. The passenger terminal, once teeming with humanity at all hours, is virtually empty. The 22,000 airport passes issued to various government companies during the Sadat administration, and used by state employees to clear not only event-tickets but also friends and relatives through customs, have all been withdrawn.

"There was too much graft and corruption at the top," says a journalist. "Now that Egypt is a real democracy, and the press is free to publish what it wants, we see just how bad things were. I'm not sure I believe all the stories, but where there's smoke, there's always fire."

The three opposition newspapers, *El-Ahram* (right, independent), *El-Ahali* (communist) and *El-Sheraf* (right, independent) have all published sensational stories about the Sadat family, most of which, in light of Ismail Sadat's trial, Egyptians tend to believe.

There have been photo-spreads of the Florida ranch the late president and his first lady reportedly purchased. There have been exposés involving Jehan's brother, Riouf Safwat, who reportedly imported and sold spoiled beef and chicken. And charges have been levelled against Jehan herself, claiming that she was allowed to enter university without ever having earned a high school diploma, and that her three degrees in Arabic literature were all "manipulated" by Dr. Sophie Abu-Taleb, dean of Cairo University and head of the People's Assembly. Abu-Taleb is also said to have fired the university professor who failed the Sadat's son Gamal in his second year, and to have permitted Gamal to go on to the third year.

Wealthy, influential contractor Osman Ahmed Osman, father-in-law of one Sadat daughter, is also under fire for shady practices.

"There is an Arabic proverb that says: 'When the bull is down, he gets more knives,'" said an Egyptian who feels, like many others, that publicizing such stories at this time is in bad taste. "They are trying to get back at the Sadats because under their regime these papers were censored and many of their journalists were jailed," he urged. But a large number feel that the newspapers are doing the nation a service.

"If what the papers are saying is untrue," said a religious government worker, "then Mubarak would not let them print it. He is letting them tell all because he wants to restore dignity to our country. To Egyptians, Mubarak is still a president, not yet a leader. He does not enjoy great popularity, but he is not disliked. What may tilt the scale in his favour is the question of national pride, for that is what his nation is talking about."

"Nasser destroyed our dignity and took away our money," said one member of the upper class. "Sadat gave us back our money. Now we're counting on Mubarak to restore our dignity."

Handwritten note: "The Jerusalem Post Magazine"

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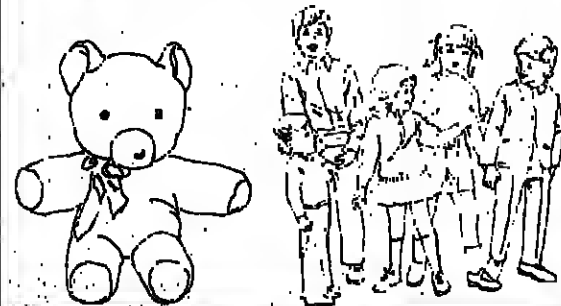


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IN THE DIFFICULT days of 1958, David Levy and Rachel Adri were married. Rachel's parents, who had been allotted two flats because of their large family, had partitioned a section to make a home for the new couple. Rachel had found work as a cook and cleaning woman at the Beit She'an school, and managed to save enough to make a down payment on a bed, a table and a closet. She became pregnant almost immediately, but David was unemployed, so she continued to work. He himself tells of that time.

"I found out what it means not to have work. There were days when we had nothing and I waited for Rachel to come home, bringing a bit of food from the school. I lived from one day to the next, hoping for a slip from the employment office that would get me a day's work."

"Rachel went back to work soon after our daughter was born, and her mother took care of the baby. Rachel's wages were very small and the occasional days of work I found brought in even less.

"And always, in the offing, was our greatest enemy - the social welfare department.

"I say enemy even though the welfare department was specifically established to keep people like us from starving. But that wasn't the result of their activities. In order for them to help you, you had to be unable to work at all." Many people arrived in the country quite healthy, and after going through great difficulties they would be so desperate that they adapted themselves to the criteria that the welfare department set for their clients. They became real welfare cases in every respect.

"I knew it was easy to get yourself into the system, but from the moment you do you are on a dead-end street. You become a parasite. And you get used to being one. You have to justify the help you are getting and slowly you begin to act in a way that does that. In the end you lose the one thing you have... your self-respect.

"There were days when not one of us - my brother, my father, my sister or myself - was able to get a day's work. It embarrasses me to remember how we managed. Our mother would cook up dry bread and make a soup of it. Well, you can eat that once or twice, but you can't live on it.

"Someone came to us and said, 'Look, I want to help you. I know someone in the welfare department. You need help until you get on your feet. Everyone goes through bad periods.' We threw him out. Once, twice... but the third time we were tempted.

"I remember standing in the welfare department office with my father and sister. The clerk started asking questions. He wanted to see if we fitted his criteria. If we actually had a right to eat. He asked us why we didn't work, as if we'd been offered all the jobs in the world and had refused them. He asked if we were sick, because that's a very important criterion. My sister started to cry. I couldn't cry. I was angry and frustrated and I wanted to turn the world upside down. I lost my temper and almost overturned his desk.

"I ran home while I still could. I remember my father sitting at home and saying nothing. His eyes, once so bright, were empty and sad. They followed me wherever I went. When my mother gave me some bracelets to sell I felt his eyes boring into my back as I left the house. These bracelets were a reminder of one of the milestones of her life. On every happy occasion father would buy mother a bracelet - when they

TURNING POINT

The 'terrible days' in Beit She'an, when he was without a job and without hope, were the time when David Levy says 'I stopped pitying myself and started to think.' In the second excerpt from the biography by ARYE AVNERI, the deputy prime minister describes his decision to 'find a road that would lead to the corridors of power.'



David Levy and friends in Beit She'an. Brother-in-law David Edri is at right, and close friend Eli Basrawi is at left.

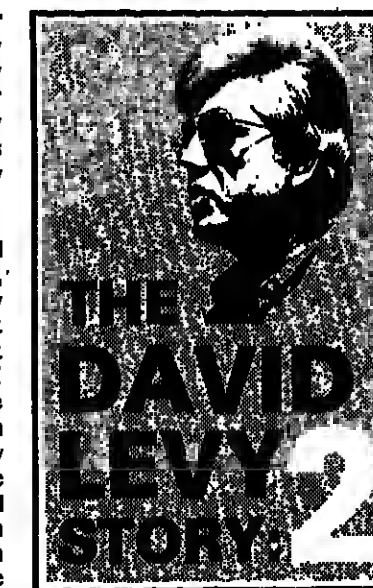
married, when a child was born or when he had simply had a good day at work. I saw now that every bracelet that mother took off her arm was like taking a part of my father's heart as well. The bracelets were like burning coals in my pocket. I went to the first jeweler I saw.

"He obviously thought I had stolen them. I told him the truth, that the bracelets belonged to my mother but that we were without food and had to sell them. I don't know if he believed me or not. I don't even know if he cared. He paid me and I stuffed the money in my pocket and ran off as if I really had sold stolen goods. I stood in the middle of the street in Haifa and burst into tears. Passersby stared in amazement at a grown man standing in the street and crying like a little child. Go try to explain to the working people in Haifa that there are some among them who are desperate.

"One by one we sold mother's bracelets and other jewelry until, at last, we got to father's watch. We sold that too.

"ONE DAY I felt I just couldn't go on like this any longer. I felt I had to do something to make the people responsible see what was happening.

"I burst into the local employment office and completely wrecked the place. They called the



police, I was arrested. After 48 hours in jail I was taken to court. The judge set a date for the trial and said, 'Next time come with a lawyer.'

"Where was he living, this judge? Where could I possibly get a lawyer? Where was I to get money to pay a lawyer when we had no money for food? I appeared in court alone. The judge seemed to understand, but could not justify my behaviour. He sentenced me to 12 days' imprisonment. In view of the circumstances he allowed me to serve them at the Beit She'an police

station.

"Those were terrible days. I would look at myself in the mirror and tears would stream down by face. I wept for myself, for my dreams, and for what had happened to them. But those days were some of the most important in my life, for at a certain point I stopped pitying myself and started to think.

"I realized that I had to do something to change my situation and that turning over desks in the employment office was no way to go about it. I saw that the road that leads to prison is like the road to welfare... it's a one-way street. I saw that I had to find a road that would lead to the corridors of power. At that time I didn't think of a political career. I was only 19 years old. But I did know one thing. I had to learn the rules of the game, and play it by the rules."

EVENTUALLY David Levy found work as a labourer at a kibbutz. There he was responsible for a strike that is still talked about today. The men working in the fields under the hot sun were being supplied with lukewarm and very dirty drinking water.

"I organized a strike. The ones who call themselves 'managers' in the kibbutz came to investigate. I told them we wouldn't go back to work until we got fresh, cool water. They looked at me in utter amazement. They wondered how I dared.

But they brought the water and that was the beginning of my own road."

He could never understand the indifference of the kibbutzim in the area to the suffering in Beit She'an.

"Here is a group of people who claim to be based on the values of equality. Nice people with high ideals. I was proud that they were there. But we lived side by side in the same valley, under the same sun, and they couldn't care less. They didn't want to know anything about us and they didn't want to help. I didn't yet know, in those days, how much money they got from the government, or how well off they were. I only know that their apathy and indifference had driven a wedge between us that would take years to remove."

Despite his strong stand against the establishment that had created the situation in which he was trapped, David Levy never adopted an ethnic stand. Indeed, he opposed those who advocated ethnic representation. He felt that the Jews are one people. But he also saw the injustice of the situation.

"They were able to take middle-class Europeans and turn them into productive labourers. But when it came to the immigration from the Arab countries they took people, many of them educated and all with strong ethical, moral and religious values, and they humiliated them and turned them into welfare cases. I also realized that this was not from evil intent, but from negligence that bordered on the criminal.

"I ONLY spent 12 days in jail, but I think of those who spend years there. Many of them were born here and never had the life we had in Rabin, where we knew warmth and love and stability.

"We saw the disintegration of our families, but we also knew that we had something to be proud of. We knew that we didn't originate in the garbage can. But many who were born here in those years don't know this. They grew up with different values. They want what they feel they deserve, and the rules don't apply to them.

"But we are one people. You aren't doing them a favour when you help them. You're helping yourself. It's like saying that you're doing your hand or your foot a favour when you take care of it... it's your body that's involved."

It was after the strike that David Levy started to study the society of which he was a part. He saw how just before the elections, all the political parties suddenly remembered Beit She'an and other places like it. They came from Mapai and from Mupam, from Ahdut Ha'Avoda and from the NRP even from the Liberal Party. Only Herut didn't send any representatives to the town. Perhaps, he says, because it didn't have any money to hand out.

He saw how these party functionaries worked, with promises and with outright bribes. He was contemptuous of them. He organized people to create chaos when their speakers took the rostrum. At first, when they saw that he was a political factor in Beit She'an, they tried, one after the other, to buy him. When that didn't work, they put him on their black-list.

David Levy was on the political map, but the road from a prison cell in Beit She'an to the seat of deputy prime minister was a long one. □

Excerpt from: David Levy, by Arye Avneri, Tel Aviv: Revivim Publishers, 203 pp. (Hebrew) By arrangement with the author and Revivim Publishers. Translated by D'vora Ben Shaul.

FRIDAY, MARCH 18, 1983

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

WHEN THE LEADING INDUSTRIES LOOK FOR A CREATIVE AND RESPONSIVE BANK THEY BANK WITH US



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POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

ORGAN CONCERT — Eli Fried, organ, Nehama Polinski, contralto. Works by Bach and others. International Evangelical Church, 55 Hanevim, tomorrow.

ISRAEL SINFONETTA — Mendi Rodan, conductor. Schoenberg evening. (YHICA, tomorrow)

BRACHA EDEN and ALEXANDER TAMIR — The duo-pianists in an evening of Brahms. (VMA A, Sunday)

Tel Aviv area

11.11 SERIES — Camerata Trio. Works by Bach and Beethoven. (Tzvi, tomorrow at 11.11 a.m.)

SONATA EVENING — Yair Kless, violin, Shoshana Rudnik, piano. Beethoven, Sonata no. 8; Prokofiev: Sonata no. 2; Ravel: Sonata. (Jazz: Sonata no. 3. (Tel Aviv Museum, tomorrow)

FOURTH ARTHUR RUBINSTEIN INTERNATIONAL PIANO MASTER COMPETITION — (Tel Aviv Museum, Sunday through Thursday 9 a.m.-1 p.m.; 4-8.30 p.m.)

CAMERATA TRIU — Works by Bach and Beethoven. (Beit Arieh, Wednesday)

Haifa

CHURCH CONCERT — Directed by Eli Fried (organ). Works by Bach and others. (Stella Mors Church, Tuesday at 7.30 p.m.)

Other towns

PIANO RECITAL — Michal Tal plays works by Bach, Mozart, Schubert, Debussy, Chopin and Schumann. (Ramon Hacharon, Yuvai, tonight)

GUITAR AND PIANO RECITAL — Veluda Shreier and Anat Sharon play works by Villa Lobos, Bach, Rodrigo and others. (Yuvai, tomorrow)

RINAT CHOIR — Directed by Stanley Sperber. Works by Brahms, Gabriel, Argov and others. (Upper Nazareth, tomorrow; Kibbutz Lechem, Tuesday)

VIOLIN AND PIANO RECITAL — Haim Bami and Sissy Cohen play works by Beethoven, Mozart and Debussy. (Yuvai, Thursday)

SOPRANO AND PIANO RECITAL — Hadas Ben-Haim and Gila Goldwein play works by Handel, Schubert and others. (Yuvai, Thursday)

NETANYA ORCHESTRA — Samuel Lewis, conductor. Robin Weiss-Capouto, soprano. Works by Rossini, Mendelssohn, Mozart and others. (Wingate, Hershrit Auditorium, Tuesday)

FOR CHILDREN AND YOUTH

Jerusalem

COOKING SMELLS — Karon Theatre production. For ages 8 and up. (Karon, Liberty Bell Garden, Thursday at 11 a.m. and 4 p.m.)

HANOCH ROSENNE — Pantomime. For ages 11 and up. (Jerusalem Theatre, Thursday at 9.30 and 11.30 a.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2.00 p.m.)

THE KING AND THE MOON — Karon Theatre production. For ages 4 and up. (Karon, Liberty Bell Garden, Sunday at 11 a.m. and 4 p.m.; Sonesta Hotel, Monday at 4 p.m.)

THE LAUGHING MONSTER — Theatre show with audience participation. (Israel Museum, Monday, Wednesday and Thursday at 11 a.m. and 3 p.m.; Tuesday at 4 p.m.)

MUMMENSCHANZ — The U.S. group in a theatrical programme for the whole family. (Jerusalem Theatre, Wednesday at 8.30 p.m.; Thursday at 4.30 and 9 p.m.)

THE MARIONETTE FROM INDIA — Karon Theatre production. For ages 3 and up. (Karon, Liberty Bell Garden, Tuesday at 11 a.m. and 4 p.m.)

NAUGHTY FLIC — Karon Theatre production. For ages 4 and up. (Karon, Liberty Bell Garden, Monday at 11 a.m. and 4 p.m.)

YOUTH CONCERT — Stories in Music — The Jerusalem Symphony Orchestra, conducted by Yitzhak Steiner. (Jerusalem Theatre, Tuesday at 11.30 a.m. and 4.30 p.m.)

Tel Aviv area

AFTERNOON ADVENTURES FOR CHILDREN — For children aged 4-6 accompanied by an adult — Crafts, games and workshops. (Tel Aviv Museum, Sunday, Tuesday and Thursday, Grades 1 and 2, Monday)

FAMILY CONCERT — Duo-pianists Bracha Eden and Alexander Tumor. (Beit Lessin, tomorrow at 11.30 a.m.)

THE HAPPY HOUR — Shai Schwartz in a programme of clowning and pantomime with audience participation. (Jaffa, HaSimla, tomorrow at 11.30 a.m.)

PRETTY BUTTERFLY — Programme of songs and games. (HaSimla, tomorrow, Wednesday and Thursday at 4 p.m.)

A STAR IN THE CLOUDS — By Benny Pora. For grades 1-6. (Tzvi, 30 Ibn Gvirol, Monday, Tuesday and Wednesday at 11 a.m.)

CLOWN SHOW — For ages 6-9. (Beit Arieh, Tuesday at 10 and 11 a.m.)

WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, cane and walking shoes. Fee.

Thursday: FORTRESSES AND SPRINGS OF THE JUDEAN HILLS: CASTLE TZUBA AND SATTAH — Meet: 8.00 a.m. Start the hike at the Castle. Descend to spring of Tzuba. Explore the curious tunnel at the spring of Satta. Return to Jerusalem about 2.00 p.m.

Haifa

THE WOOL STORY — The Karon Theatre production. (Hilla Museum, Wednesday at 11 a.m. and 4 p.m.)

Other towns

CLOWN SHOW — (Neva Hagen, Sunday at 10 a.m.; Ashdod, Monday at 10 a.m.; Kfar Yona, Wednesday at 11.30 a.m.)



Gordon John Sinclair and Dev Hephurn in Bill Forsythe's film 'Gregory's Girl,' opening this week in Tel Aviv.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

BLOW THEM UP — A Khan Theatre production. (Khan, tomorrow at 8.30 p.m.)

LITERARY EVENING — Sephardi literature and poetry. (Israel Museum, Wednesday at 8.30 p.m.)

GIMPLE TAM — Khan Theatre production. Musical comedy based on the story by I. Bashevis Singer. (Gerard Behar Centre, Wednesday and Thursday at 11 a.m.; 8.30 p.m.)

THE LONELY WOMAN — Music and Theatre. With Robin Weiss-Capouto, soprano. Works by Gershwin, Schubert, Sullivan, Pauline. (Israel Museum, tomorrow at 8.30 p.m.)

MOVEMENT THEATRE — Improvisations with audience participation. (Pargud, Thursday at 8 p.m.)

WOMEN AND HARD TIMES — Songs and excerpts from Brecht's plays. With Ophelia Strahl. (Pargud, tomorrow at 9.30 p.m.)

YOROIM AL HASHAYUA — Political and social satire on topical issues written by B. Michael and Ephraim Sidon. (Jerusalem Theatre, Tuesday at 9 p.m.)

ACTORS VS. AUDIENCE — By Peter Hunka. Directed by Tomi Lederer. (Jaffa, HaSimla, tonight at midnight, Thursday at 9.30 p.m.)

AMAEUS — By Peter Sheffer. Cameri Theatre production. (Cameri, tomorrow through Tuesday at 8.30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nili. (Jaffa, HaSimla, Tuesday at 9.30 p.m.)

A FLEA IN HER EAR — Habimah production of Georges Feydeau's farce. (Habimah, Lygia Hall, Sunday through Thursday at 8.30 p.m.)

GOOD — By C.P. Taylor. Cameri production directed by Ilan Ronen. (Tzvi, Wednesday and Thursday at 8.30 p.m.)

GREAT AND SMALL — Cameri production. Directed by Ilan Ronen. (Tzvi, tomorrow, Sunday and Monday at 8.30 p.m.)

GROS CALIN — Emile Ajar's play translated, adapted by and starring Niko Nili. (HaSimla, tomorrow at 9.30 p.m.)

THE IVAR CONNECTION — by Jonathan Gien. Directed by Ilan Weingarten. (Beit Lessin, tomorrow at 8.30 p.m.)

IT'S REVOLVING — By Joseph Mundy. (HaSimla, tonight at 10)

THE BROTHERS KARAMAZOV — By Dostoyevsky. Habimah production with Shlomo Har Shavit, Alex Peleg, Israel Huleman, Shimon Cohen. (Habimah, Small Hall, tomorrow and Sunday at 8.30 p.m.)

CHILDREN OF THE CITY — By Dan Almagor. Musical about the Yemenite community. (Beit Lessin, Sunday and Tuesday at 8.30 p.m.)

ENCHANTED NIGHT — By Muzich. Directed by Hadas Ofrit. A Karon Theatre production. (Beit Lessin, Thursday at 8.30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nili. (Jaffa, HaSimla, Tuesday at 9.30 p.m.)

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THE IVAR CONNECTION — by Jonathan Gien. Directed by Ilan Weingarten. (Beit Lessin, tomorrow at 8.30 p.m.)

IT'S REVOLVING — By Joseph Mundy. (HaSimla, tonight at 10)

A JEWISH SOUL — By Yehoshua Sobol. Haifa Theatre production. (HaSimla, Small Hall, Monday through Thursday)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromne Hotel, tomorrow at 9.00 p.m.; King David Hotel, Sunday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English by Jeremy Hymn, Dawn Nadel, Isaac Weinstock, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

CLASSICAL GUITAR — With Yael Akiron. (Zorba the Buddha, 9 Yael Salomon, Tuesday at 8 p.m.)

FOLKSONG EVE — (Hans and Grete, 44 Emek Refaim, Sunday, Tuesday and Wednesday at 8.30 p.m.)

GOLDEN GUITAR — Avner Strauss plays classical, jazz and flamenco pieces. (Zorba the Buddha, tomorrow at 8.30 p.m., Wednesday at 8 p.m.)

JAM SESSION — (Hans and Grete, Monday at 8.30 p.m.)

JAZZ — Boris Gomer, saxophone and flute, Adi Rosenov, bass, Norbert Goldberg, drums. (Pargud, Wednesday at 10 p.m.)

JEWISH MUSIC — The Tola'ah and Ashura groups. Programme by women. (Kfar Yona, Israel Centre, tomorrow at 9 p.m.)

MEL LEWIS AND THE BIG BAND — With singer Lynn Roberts in present day American jazz. (Jerusalem Theatre, Sunday at 6.30 and 9.30 p.m.)

THE LESSON — By Itzhak Manger. Directed by Ami Feder. (HaSimla, Wednesday at 9.30 p.m.)

THE MEGILLA — Yiddish hoklachy Yitzhak Manger. Hebrew by Itzhak Manger, with Avramor Mor, Sussy Keshet, Sari Zuriel, Yankel Ben-Sira, (Israel Weinstock and Avi Dor. Produced by the Yuvai Theatre. (Habimah, tonight at 9.45 and midnight; Beit Hefezal, tomorrow at 9 p.m.)

THE PACKERS — A light comedy by Hanurh Levin. A Cameri Theatre production. (Cameri, Wednesday and Thursday at 8.30 p.m.)

TAU-NA — Movement Theatre Group. directed by Nava Zuckerman. (Tzvi, Tuesday at 9 p.m.)

Haifa

THE ASSISTANT — Haifa Theatre production of Bernard Malamud's story. (Haifa Municipal Theatre, tomorrow, Sunday, Monday, Wednesday and Thursday at 8.30 p.m.)

Other towns

BED KITCHEN, BED KITCHEN — Comedy for one actress with Irit Doron. Written by Daria Fu and Yonina Rame, directed by Ilan Ronen and translated by Ada Ben Nahm. (Shoval, tonight at 8.30; Hishmur David, tomorrow at 9.30 p.m.)

A JEWISH SOUL — (Metzahu, Sunday at 9 p.m.)

SIZWE BANZI IS DEAD — A Khan Theatre production by Aihul Fugard. Directed by Vladimir Miradim; with Shabtai Kourty and Avramor Mor Chaim. (Rehovot, Wix, tomorrow)

Tel Aviv area

ARIK LAVIE — (Beit Lessin, Thursday at 10 p.m.)

THE BEST OF SHALOM ALEICHEM — Details on for Jerusalem. (Hilton, Thursday at 8.30 p.m.)

COUNTRY MUSIC — With the Hillbillies. (Mundun Shuhut, Tuesday)

OANI LITANY — And his group in "Warm Relations." (Beit Lessin, tonight)

ECBERTO GISMONTI — Jazz musician from Brazil, with the Solidarity Jazz Band from Poland. (Mann Auditorium, tomorrow at 9 p.m.; Sunday at 9.30 p.m.)

HANOCH ROSENNE — Pantomime. (Beit Dor, tonight at 10)

(Continued on page C)

FRIDAY, MARCH 18, 1983

THE JERUSALEM POST MAGAZINE

A

Jerusalem Cinemas

CINEMA 1

March 18, 19, 24, Tel. 415007
Fri. March 18 at 2.30.
True Women: A. Abutir
Sat. March 19
Fame! 7, 9.30
Sun. March 20
Who Dares Wins 7
True Women: A. Abutir 9
Mon. March 21
Fame! 7, 9.30
Tue. March 22
Triple feature on one ticket!
Saturday Night Fever 6.30
Les Sous-Dares En Vacances 9.45
Wed. March 23
Triple feature on one ticket!
Saturday Night Fever 6.30
Les Sous-Dares En Vacances 8
Thurs. March 24
For Your Eyes Only 7
The Warriors 9

EDEN

THE LONG WAY HOME
4, 7, 9

EDISON

L'AS DES AS
JEAN PAUL BELMONDO
4, 7, 9

HABIRAH

2nd week
Weekdays 4
E.T.
Weekdays 7, 9

ISRAEL MUSEUM

THE FRENCH LIEUTENANT'S WOMAN
Tue. 8, 9.30

KFIR

2nd week
SIX WEEKS
DUDLEY MOORE
4, 6.45, 9

MITCHELL

6th week
RICHARD GERE
DEBRA WINGER
IT'S LIFT YOU UP WHERE YOU BELONG
AN OFFICER AND A GENTLEMAN
6.30, 9

ORIGIL

2nd week
Wall Disney's
JUNGLE BOOK
4, 6, 8

SEMIADAR

2nd week
RETURN OF A SOLDIER
JILL CHRISTIE
CELIA JACSON
ANN MARGRET
ALAN BATES
Sat. and weekdays 7, 9.15

SMALL AUDITORIUM BINYENEI HA'UMA

THE VERDICT
6.45, 9

Tel Aviv Cinemas

ALLENBY

3rd week
Tonight at 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BOMBER

4th week
Friday 10, Saturday 7, 9.30
Weekdays 4.30, 7.15, 9.30

THE WORLD ACCORDING TO GARP

Nominated for 2 Academy Awards

CINEMA ONE

MEGA FORCE
Tonight 10 only
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO

Closed for renovations

DEKEL

5th week
Sat. and weekdays 7, 9.30

THE VERDICT

Nominated for 5 Academy Awards
CHARLOTTE RAMPLING
JACK WARREN
JAMES NATION
Sat. and weekdays 7, 9.30

CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.

CHEN 1

15th week
Friday night 9.45, 12.15
Saturday 7, 9.30 p.m.
Weekdays 2.30, 4.40, 7.10, 9.40

E.T.

TUE. EXTRA-TERRESTRIAL
Sun.-Thur. 10.15 a.m., 12.15
PINOCCHIO

CHEN 2

4th week
Sat. 7.15, 9.15
Weekdays 2.30, 4.30, 6.30, 8.30
Wall Disney's

PINOCCHIO

Tonight 10, 12 midnight
12 CHAIRS
Sun.-Thur. 10.15 a.m., E.T.

CHEN 3

3rd week
Tonight 10, 12.15
Sun. 7.15, 9.15
Weekdays 4.30, 7.15, 9.15

Academy Award nomination for the best screenplay of the year

CHEN 4

3rd week
Tonight 7.15, 9.15
Weekdays 4.30, 7.15, 9.30

A HARD DAY'S NIGHT

Tonight 10, 12.10, Sat. 7.20, 9.30
Weekdays 10.15 a.m., 12.15, 2.30

CHEN 5

3rd week
Tonight 9.30, 12.15 Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

MISSING

Tonight 9.30, 12.15 Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

LEVII

12th week
NIGHT OF SAN LORENZO
Tonight 10, Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LEVII

Israel premiere
Irak Manger's famous Purim spiel, now a colourful, exciting musical
Iran Ebad's
MEGILLEGH 83

LEVII

3rd week
Tonight 10, 12.15
Sun. 7.15, 9.15
Weekdays 4.30, 7.15, 9.15

Academy Award nomination for the best screenplay of the year

LEVII

3rd week
Tonight 10, 12.15
Sun. 7.15, 9.15
Weekdays 4.30, 7.15, 9.15

Academy Award nomination for the best screenplay of the year

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Weekdays 4.30, 7.15, 9.15

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Sun. 7.15, 9.15
Weekdays 4.30, 7.15, 9.15

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3rd week
Tonight 10, 12.15
Sun. 7.15, 9.15
Weekdays 4.30, 7.15, 9.15

Academy Award nomination for the best screenplay of the year

LEVII

3rd week
Tonight 10, 12.15
Sun. 7.15, 9.15
Weekdays 4.30, 7.15, 9.15

PARIS

2nd week
GREGORY'S GIRL
Today 10 a.m., 12 noon
Sat. 7.15, 9.15
Weekdays 10, 12, 2, 4, 7.15, 9.15
"The surprise comedy of the year" (Daily Mirror)
"One of the best films of the year" (Time)
Also N.Y. Times, B.B.C., Daily Telegraph, Los Angeles Times

PARIS

Israel premiere
4.30, 7.15, 9.15

PEER

Israel premiere
4.30, 7.15, 9.15

LONELY HEARTS

3rd week
Tonight 10, 12.15
Sun. 7.15, 9.15
Weekdays 4.30, 7.15, 9.15

SHAHAF

2nd week
SIX WEEKS

SHAHAF

2nd week
SIX WEEKS

SHAHAF

2nd week
SIX WEEKS

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SIX WEEKS

SHAHAF

2nd week
SIX WEEKS

SHAHAF

2nd week
SIX WEEKS

SHAHAF

2nd week
SIX WEEKS

ZAFON

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

ZAFON

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

ZAFON

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

ZAFON

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John Simon, "National Review"
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PINOTE

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John Simon, "National Review"
PINOTE

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6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

ZAFON

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

ZAFON

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

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"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

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"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

HAIFA Cinemas

6th week
"Don't Miss Pinote"
John Simon, "National Review"
PINOTE

PEER

6th week
Sat. 6.30, 9
Weekdays 4, 6.30, 9

PEER

6th week
Sat. 6.30, 9
Weekdays 4, 6.30, 9

PEER

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Weekdays 4, 6.30, 9

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PEER

6th week
Sat. 6.30, 9
Weekdays 4, 6.30, 9

PEER

6th week
Sat. 6.30, 9
Weekdays 4, 6.30, 9

OASIS

4th week
E.T.
Tonight 10, Sat. and weekdays 4, 7, 9.30

OASIS

4th week
E.T.
Tonight 10, Sat. and weekdays 4, 7, 9.30

OASIS

4th week
E.T.
Tonight 10, Sat. and weekdays 4, 7, 9.30

OASIS

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Tonight 10, Sat. and weekdays 4, 7, 9.30

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Tonight 10, Sat. and weekdays 4, 7, 9.30

OASIS

4th week
E.T.
Tonight 10, Sat. and weekdays 4, 7, 9.30

OASIS

4th week
E.T.
Tonight 10, Sat. and weekdays 4, 7, 9.30

ENTERTAINMENT

(Continued from page 4)

HAGASHASH FESTIVAL

(Holon, Rina, tonight at 9.45)

HAVA ALBERSTEIN

(Izra, tonight at midnight; Rehovot, tomorrow at 9 p.m.)

JAZZ

Danny Gottlieb & Co. (Moudon Shabul, Monday); Haim Kabbani, 1st Uregman, Haim Roumani, Vossi Fine. (Moudon Shabul, Thursday)

JAZZ CELLAR

Alberto Piamonte, saxophone, flute, clarinet, Haim Kabbani, piano, Emile Ram, bass, Danny Adler, guitar, Norbert Goldberg, drums. (Beit Lessin, Sunday at 10.30 p.m.)

NEW YORK, NEW YORK

Evergreens from the Siftes with Sandra Johnson and Liz Magnus (Beit Lessin, tomorrow at 10 p.m.)

HAGASHASH FESTIVAL

(Dimona, Tuesday at 9 p.m.; Ashdod, Wednesday at 9 p.m.)

Other towns

THE PLAYFUL BUNNY

Lively entertainment with Chana Lurie. (Astoria Hotel, Monday and Thursday at 8.30 p.m.)

REGGAE

Tony Pax & band. (Moudon Shabul, tonight)

ROCK'N ROLL

With Silom Mizrahi & band. (Moudon Shabul, tomorrow at midnight)

THE PLAYFUL BUNNY

Lively entertainment with Chana Lurie. (Astoria Hotel, Monday and Thursday at 8.30 p.m.)

REGGAE

Tony Pax & band. (Moudon Shabul, tonight)

ROCK'N ROLL

With Silom Mizrahi & band. (Moudon Shabul, tomorrow at midnight)

SONGS

SACRED AND PROFANE — With Meir Aron. (Hassita, Monday at 9.30 p.m.)

SOUTH AMERICAN STYLE CARNIVAL

(Astoria Hotel, tomorrow at 8 p.m.; Graves, (Holon, tomorrow at 8.30 p.m.)

ISRAELI BALLETT

(Tel Aviv, Beit Hahayal, Sunday at 5 p.m.; Monday at 8.30 p.m.)

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading

To all who wish to improve the quality of life in the immediate surroundings and to all who suffer from asthma and/or bronchial asthma, migraine, breathing difficulties, feeling of suffocation, air pollution, cigarette smoke, hay fever, sensitivity to climatic changes, allergic colds, indisposition caused by 'hamsin', sleeplessness, emotional stress, nervousness, impotence:

READ THIS AD WITH CARE BEFORE TAKING ANY MEDICATION

Research abroad and in Israel (Hebrew University of Jerusalem, Tel Aviv University, Ichilov Hospital, etc.) has shown that ionization of the air (enrichment of the atmosphere with negative ions) eases the condition of all those suffering from the above-mentioned symptoms. The negative ions, which are vital for the normal functioning of our body, are "swallowed" into the pollution surrounding us, concrete walls and air-conditioning ducts. For a feeling of well-being and for the improvement of your health, it is essential that the air you breathe be rich in negative ions.

Air ionization is the only way to improve the quality of the air and to bring it on a par with the air you breathe in unspoiled nature, at vacation spots or health spas. "Amcor" achieves this through the use of ionizers which consume a minimal amount of energy (3 kw/h per month).

YOU OWE IT TO YOUR HEALTH AND WELL-BEING TO TRY THE IONIZER BY

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INTRODUCTORY OFFERS

AMCOR's

IONIZERS FOR AIR PURIFICATION

*DURING SPECIAL CAMPAIGN



Price: IS 3086 (including VAT, packing and delivery)

Model No. 1: MODULATION P.R. for private use at home and at the office. This instrument is effective over a range of 2 m. in one direction.

"Amcor" ionizers have had great success in the U.S., Canada, Australia, Europe, etc. The instruments are sold with Ministry of Health approval.

The instrument can be placed in the bedroom, in children's rooms, in the living room and in the work area or office. It renews the air, neutralizes odors, cigarette smoke, removes pollutants, dust, soot and destroys germs and bacteria in the air.

The instrument is recommended even for those who do not suffer from any ailment. It will improve the quality of life for everyone and everywhere. Don't breathe smoke and pollution - protect your health!!!

The Amcor campaign will enable you to join the many hundreds of thousands in Israel and abroad who enjoy the benefits of the ionizers by purchasing either model with the possibility to return it within 15 days (and your money will be returned in full) if you are not satisfied or have felt no real improvement.

A special large model is available also for: hotels, basements, restaurants, nightclubs and other places where the air is compressed.

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21 Rebusky Street, 43220 Ra'anana. Tel. (052) 24088, (052) 31620

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I, the undersigned, wish to buy the following Amcor ionizer(s).
Mark ☐ as required.

☐ I wish to purchase, on a 15-day trial basis, one Modulation P.R. at the price of IS 3086 (including VAT, packing and delivery).

☐ I wish to purchase, on a 15-day trial basis, one Modulation 10 Pyramid at the price of IS 4800 (including VAT, packing and delivery).

☐ I wish to purchase the instrument at a 10% discount.
One Modulation P.R. at the price of IS 2780 after discount.
One Modulation 10 Pyramid at the price of IS 4320 after discount.

With purchases of over IS 12,000 you will receive one instrument of your choice (Modulation for the car at IS 3125 or Modulation P.R. at the price of IS 4140 after discount).

☐ I wish to purchase several ionizers and to receive one instrument free of charge, as follows:
..... Modulation P.R. instruments at total cost of IS
..... Modulation 10 Pyramid instruments at total cost of IS
and request that you deliver to me an additional Modulation P.R. or Modulation for the car free of charge.

Kindly deliver the instrument(s) to:
Attached herewith please find my cheque to the sum of In payment of the above order.
Name: Surname: I.D. No.:
Address: Zip Code: Tel.:
Date: Signature:

Model No. 2: MODULATION 10 PYRAMID (high-power)

This instrument is effective over a radius of 3 m.

Price: IS 4800 (including VAT, packing and delivery)

Brussels sprouts



Natasha Parry and Heinz Bennet in 'The Bed,' Marion Hansel's Belgian film.

BETWEEN ACTS / Joan Borsten

REPRESENTATIVES of the Belgian cinema industry were in Israel this week to show some of their feature-length movies to Cinematheque members, and to discuss with their counterparts here the problems of making films in small countries.

If you never knew until now that Belgium had a feature film industry, you were not the only one. According to Emile Cantillon, who heads the Belgain Culture Ministry's French-language film division, his country produced only shorts until the mid-'60s. The reason, oddly enough, was an agreement signed between Belgium and the U.S. immediately after World War II, which funneled profits from all American films shown in Belgium back to the U.S. Larger European countries, such as France, Italy and England, made American distributors leave behind a percentage of the box office take and used the funds to develop their own film industries.

Today the situation is better, says Cantillon. Sixty per cent of the box office take from American films remains in Belgium. The French, however, who own 70 per cent of all cinemas in Belgium, export half of their profits.

In the mid-'60s the Culture Ministry's two film divisions, one French-language and the other Flemish, began giving grants to directors who wanted to make features. At the same time a publisher of comic strips established a company, Belleville, to make animated cartoons. Between eight and 10 features a year were produced, and they were shown at international film festivals, winning critical acclaim.

MARION HANSEL, whose first feature, *The Bed*, was very well received this week by Israelis, told *The Jerusalem Post* that it costs between \$400,000 and \$600,000 to make a low-budget film in Belgium. This is about twice as much as it costs in Israel. However, the Belgian government gives its filmmakers approximately 70 per cent of the budget in the form of a loan which has to be repaid only if all other expenses are covered. And this is far more than Israelis get from the Fund for Encouraging Quality Cinema. Although both French- and Flemish-speaking Belgians are big moviegoers - 30 million tickets are purchased each year by a population numbering only 10 million - financial success depends on foreign sales.

"We always try to co-produce," explained Hansel, a former actress who is today one of Belgium's half-dozen women directors. "That pretty much guarantees distribution in a second country. The Flemish work with the Dutch or Germans, the Walloons with Switzerland, Canada and France. A French co-production makes it easier to get well-known French actors. There are still no Belgian movie stars, only former Belgians who went to France looking for work and became French movie stars."

The Bed, which Hansel co-financed with a Swiss company, stars London-born Natasha Parry and German-born Heinz Bennet. Recipient of the 1982 Prix Ceven (Belgium's equivalent of the Kinor David for the film of the year), it tells the story of how a woman copes with her husband's death. The film has been playing in Brussels for the past five weeks and, according to Hansel, "is not doing too badly considering the difficult subject matter."

The French/Flemish split is fortunately one aspect of Belgian filmmaking not shared by Israel. Not only are there two separate departments in the Culture Ministry, but there is also a complicated system for showing movies in cinemas and on television - sometimes dubbed in French and subtitled in Flemish, sometimes subtitled in both.

Animator Picha, whose two-hour long, \$10m. *Missing Link* was a great hit in England, France, and Germany, and is due to be released as a "rock music fantasy" in the U.S., solves the problem by working in English. Like Hansel, he gets his financing from the French department of the Culture Ministry, but uses the best technicians available - be they Walloon or Flemish.

Animation, which was first conceived by a Belgian - Joseph Antoine Plateau - in the early 19th century, is considered the country's best cinematic product. One of the most popular cartoon series in the U.S. today, *The Smurfs*, was developed by a Belgian, one of half a dozen who, like Picha, work regularly. Picha's first full-length adult cartoon, *Toroum, Shame of the Jungle*, was seen by more than a million people.

SUPPOSE they show a movie and nobody comes? That's the dilemma actress Rachel Dayan currently faces. She worked on a no-salary basis for director Uzi Peres, hoping that his new film *Love Without Flies* would sell enough tickets to make a profit, of which she would get a share. But the film closed within a

week of opening. Virtually no critic reviewed the melodrama and, though Peres tried to drum up interest, virtually no journalist publicized the opening.

Rachel has been working steadily since she graduated from Nissim Nativ's acting school, mostly in plays and commercial productions, but also in movies. Israeli audiences remember her best for her performance in *Light of Nowhere* and in *The Story of Milton Levy*, both directed by her husband Nissim Dayan, who is now writing a new script for her.

She was born in Jaffa and lived on Rehov 60 until she was seven. Then her parents, Poles who survived the Holocaust, moved to Rמת Chen, where to the chagrin of her father she became an active member of the Children's Theatre.

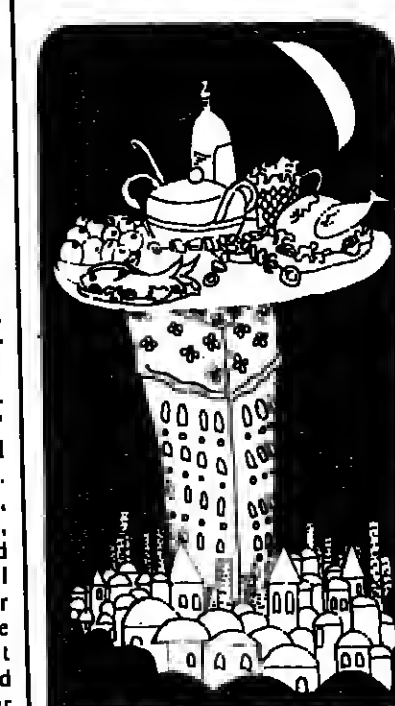
"He was afraid acting would interfere with my studies," remembers Rachel. "After I finished the army, he still objected. So for three years I got up at seven, worked until four at Hamushbir, and from five until midnight studied with Nissim. The first year I financed my acting classes; after that I got scholarships from the American-Israeli cultural fund. It was only when Habimah accepted me as an actress that my father decided it was all right to work in the theatre."

She met Nissim Dayan, a graduate of Nativ's school, in her third year and married him soon afterwards. "I think that getting married affected my career. It's easier to be single in this world. But I'm not sorry. When I got my first part at Habimah, I was already pregnant. I thought if I didn't have an abortion, I'd never get another chance. But Leu Koenig convinced me it was important to have a child, so I did. I'm not sorry about that either, though it was hard to get going again. The important people forget you. So I did commercial productions for a time, then two more plays which got good reviews, and then I got my dismissal notice. So I returned to commercial theatre, where I've been working pretty much non-stop ever since. I don't always like what I do, but I do it well."

Rachel describes herself as a tough cookie, unforgiving and not terribly diplomatic. "I know it's easier in this business if you're nice, but I'm not. I don't sell charm." Blonde with darkish roots, wearing red and brown striped glasses that with the glittering scarf at her neck give her a "tough" look, she skips from subject to subject, weaving her hands and constantly changing her facial expressions. She has strong opinions: The commercial theatre is impossible. Hot in summer, cold in winter. But she loves the feeling of bowing to a crowd and taking curtain calls. She doesn't like being known as Nissim Dayan's wife, but she thinks he's one of the country's great talents. She is also jealous of his success, but swallows her jealousy because he is so supportive of all she does.

"When I wanted to quit," she says, "he kept me going. When I was asked to work in Yiddish, he said go, your place is on the stage or the screen. I don't want a wife who stays home or is frustrated. It turned out to be a great experience, the Yiddish film, which was the first movie made in that language in several decades. When I left the screening, people hugged me. My parents loved it. That was important because I still feel bad about the time, when I was in high school, that I told my father I was embarrassed that he spoke to me in Yiddish."

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading JERUSALEM RESTAURANTS

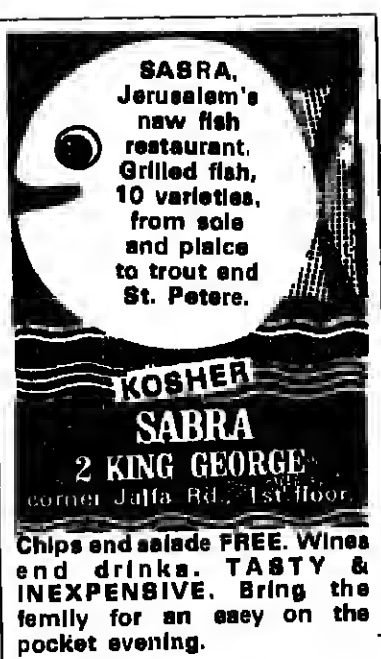


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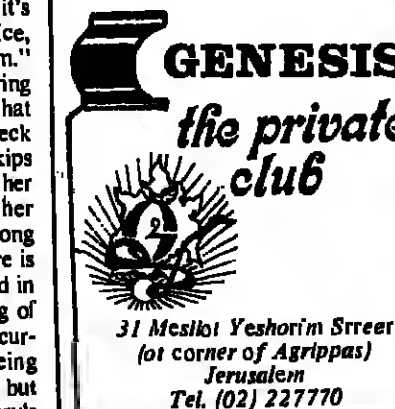
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WITH THE SCHOOL vacation up-
prunching, families all around the
country will no doubt be taking to
the road — that is, if they are not
among the thousands planning to go
abroad.

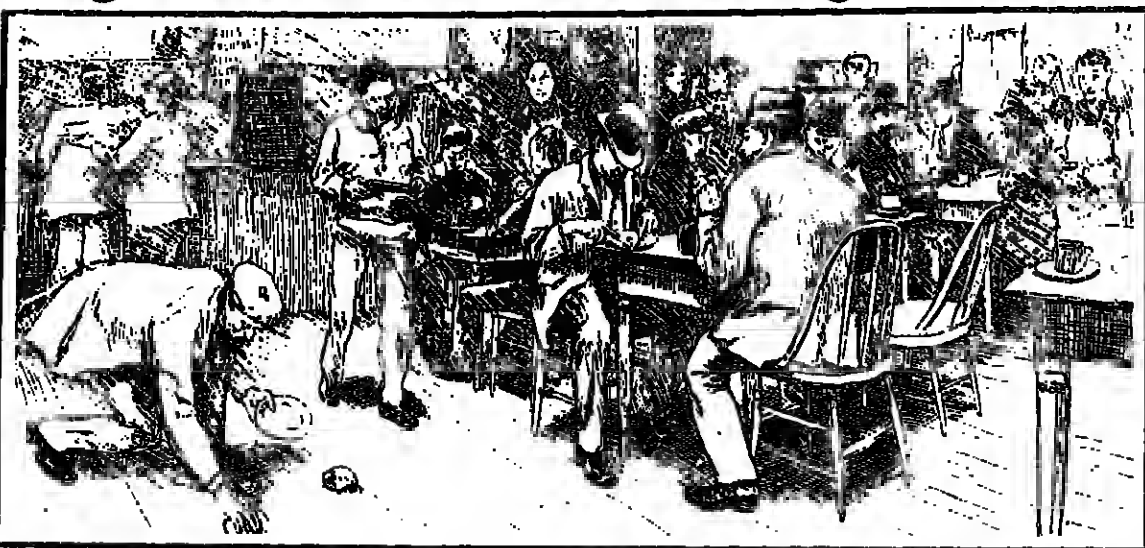
In a short preliminary survey of
the Kinneret area, I found that at
least the flowers were in full bloom
and covering the hillsides. As far
restaurants, the situation was not
quite so flourishing. Several resi-
dents of Tiberias, for example, on
being asked where one could eat,
responded with blank looks. Apart
from the town's Chinese restaurant,
the House, which received a very
favourable review in this column a
few years ago, nobody could think
of any place worth trying.

Finally, someone suggested that,
as it was on our way, we should try
Yunis, in Tauran village, near the
Golani junction, about 15 km. from
Tiberias on the Hula highway. It is
hard to miss; everything about the
restaurant is big, including the sign
in front.

Inside, a few electric heaters here
and there were creating a little
warmth in the drafty eating area.
The décor might be described as vil-
lage modern, with formica tables
and bright furnishings. Everything
was very clean.

TO START WITH, we asked the
waiter for some salads. He brought,
on a serving cart, pickled lemons,

Byword on the byways



eggplant with oil and parsley, fried
eggplant with tahini, fried eggplant
with tahini, falafel, potatoes
with parsley, a mixed lettuce salad,
tahini, Turkish salad, eggplant
with allspice, red cabbage, white
cabbage, hummus, koubbeh, falafel,
labneh and a few other items
which I have forgotten.

None of them was outstanding.
To be more specific, while none
was inedible or outright bad, they
all tasted as if they had been sitting

MATTERS OF TASTE Heim Shapiro

around for too long and that
perhaps the oil, which is such an im-
portant component of such dishes,
was not top grade. The falafel and
koubbeh, which are both fried, had
the same sort of greasy taste that
one finds in cheap American and
European fast-food joints. Had it
been up to me, I would have settled

for about a third of the number of
salads, and far better quality.

For the main course, we ordered
a mixed grill. This was far more
satisfactory. The shishlik in par-
ticular was made from juicy, tender
pieces of lamb. The liver was
cooked to exactly the right point
and the kebabs were well seasoned.

Only the lamb chops could have
been better. One was a nice rib
chop, but the other was a rather
oddly-cut piece of meat, mostly

bone and fat.
Alongside the meat were a few
pieces of grilled tomato and onion,
adding a pleasant touch. There was
also a plate of mejadra — a com-
bination of rice and lentils seasoned
with fried onions — and chips
which, considering the state of the
other fried items, were surprisingly
good.
The Turkish coffee was very
tasty.

THERE WERE various Middle
Eastern pastries on display in a
showcase, but considering the
amount of food we had already con-
sumed, we decided that enough is
enough. I was also influenced by the
fact that, in my opinion, the nearest
baker of fine Arab pastries is in
Nablus.

The bill came to IS 1,090, in-
cluding beer and soft drinks. It was
not a great deal considering the
quantity of food served, but rather a
lot for the quality.

Since Yunis is something of a
byword for those visiting Lower
Galilee, I can only assume that the
restaurant must be living on its
reputation. Either that, or its clients
aren't very picky.

If you are in the area, however,
there isn't any other place that I can
recommend, especially if you are
with children. Perhaps the best
thing is simply to order hummus,
shishlik and chips and call it a day.

Youthful nostalgia

CINEMA Dan Fainaru

BILL FORSYTH and Barry
Levinson have something in com-
mon. The former is very much a
Scott, trained outside the film es-
tablishment, whose second feature
film, *Gregory's Girl*, has been one of
the amazing sleeper of the industry
in England. The latter (who directed
Diner) is a typical product of the
American industry, a veteran of TV
comedy shows, an alumnus of the
Mel Brooks school of zaniness and
a rising scriptwriter with heavy titles
to his credit (*Silent Movie*, *High An-
xiety*, *And Justice for All*). But they
both have a nostalgia for their own
youth, a free, uncluttered cinematic
penchant for wholesome
adolescence.

Each goes in a different way to find
his subject, which is only natural,
given their different backgrounds;
but they both achieve a sort of
cheerful, humanistic image that is
not only pleasant but actually opti-
mistic — something almost
criminal in the predominantly
downbeat atmosphere reigning all
over the Western world.

Gregory's Girl is located in one of
Scotland's new urban projects,
hardly an attractive starting point.
The protagonists are a bunch of
high-school boys and girls, all about
16 years old, all going through the
pangs of growing up too fast and ex-
periencing some very strange and
urgent yearnings.

They are all engaging, simple and
unpretentious, none more so than
the eponymous Gregory, a gangly,
red-headed centre-forward in the
school soccer team, who loses his
place to, of all people, a cheerful
and determined girl from his own
class. Instead of developing a
healthy dislike, Gregory falls in love
with her.

This romance is the nucleus of
the movie's plot, but by no means its
only point of interest. For Gregory's
pals are at least as nice, natural and
confused by the inner commotions
so normal at sweet sixteen as he is.
One of them, Steve, would rather
teach girls how to bake; another
would court their favours by telling
them the rate at which air is ex-
pelled from your nostrils when you
sneeze. When snubbed, he is
prepared to hitch-hike his way to
Caracas (not that he knows exactly
where that is), for he has been told
that there are eight girls to every
boy there.

Amazing as it may seem, there are
no drugs here; nobody smokes,
snorts, shoots or rides a motor-
cycle. Teachers aren't pathological
sadists, even if they are a bit odd, a
bit crooked (like the principal, who
condones the black-market produc-
tion of cookies in the school
kitchen, as long as he gets his share)
and not altogether consumed by
their calling. And if there is a bit of
estrangement between parents and
children, there is no unbridgeable
chasm separating them.

Given these ingredients, no
dramatic earthquakes are to be ex-
pected. Everything is on a small
scale, and has to be observed from
close up, with a sympathetic eye. If
it is to register at all with the
audience, Forsyth does this to
perfection, helped along by a great
cast of youthful enthusiasts, rolling
their heavy Scottish brogues happi-

ly, and playing their parts with total
commitment. Most of all, Gordon
John Sinclair and Dee Hepburn, as
Gregory and his uninhibited,
soccer-playing idol, are a joy to
watch. They may or may not be
great actors, but in their respective
parts here you won't find any better.

BARRY LEVINSON'S *Diner* is, of
course, quite different. It deals with
characters that are a lot more
mature, in their early 20s; it is set in
Baltimore, Maryland, at the end of
1959, and joins a long list of
nostalgia items produced by the
American film industry after the
tremendous success of *American
Graffiti*. There are some things in
common, at different stages of the
plot, with Arthur Penn's *Four
Friends* or Peter Yates' *Breaking
Away*, to cite only two possible
sources of inspiration. But credit
has to be given to Levinson, for in
spite of the ill-fated obvious pattern
established by some of these earlier
films (such as the persistent blating
of the song-hits of the period), he
manages to turn out a surprisingly
personal film, raw and immediate to
the point that one even suspects it
was shot in 16 mm. and blown up
(something Hollywood considers as
terrible a crime as shooting a
producer).

Levinson himself does not deny
that *Diner* has a great deal to do
with his own youth, and that the
characters in it are based on himself
and his friends. And this is where
Levinson finds a common
denominator with Forsyth. The year
1959 was something of a respite in
modern American, post-World War
II history: the Korean war was slowly
fading into the past, Vietnam was
still a French headache, the human
rights movements and the restless
universities had not yet reared their
heads. Which means that Levinson
is still dealing with five friends who
are comparatively innocent, who
aren't altogether nature but would
like to appear so, who are still hesi-
tant in their relationship with the
other sex, and hung up on their
adolescent fancies. They spend
their nights in that long-forgotten
institution, the diner, a sort of
brotherhood that protects itself
from the ominous future, when each
will have to stand on his own feet.

Watching these five immensely
likeable characters, one can't help
feeling, as with the Forsyth movie,
that there is something appealing
and heartwarming in what one
suspects is no longer to be found
nowadays — the purity, sincerity
and authenticity of emotions that
one finds in them.

IN BOTH CASES there is an at-
titude of basic decency which keeps
the filmmaker from prying too far
into the privacy of his characters.
Levinson uses his camera as a kind
of onlooker, maybe a silent sixth
member of the group, joining in the
fun, participating in every bit of
tomfoolery, but never asking, or try-
ing to answer, the sort of questions
you wouldn't put even to your
friends. Indeed, as handled by Peter
Sova, the camera appears to be as
mobile and spontaneous as the
characters themselves.

If Levinson goes one step further
than Forsyth in his portrayal of
youth it is in his decisive move,
more than once, away from sheer
outness to poignant moments,
which sometimes occur in the mid-
dle of a very funny scene. For in-

stance, Eddie is determined not to
marry his promised bride unless she
can prove that she is as well up in
the history of American football as
he is. It is all quite hilarious, with the
other four sitting outside his door,
listening to Eddie putting the girl
through an incredible quiz and re-
acting accordingly. Yet there is
something very touching in the
voice of the girl (we never see her)
as she fumbles desperately for the
right answers.

Collecting the five young actors
was no mean feat either. Steve Gut-
tenberg as the football-crazed Ed-
die; Daniel Stern (who was also in
Breaking Away) as the confused
husband; Mickey Rourke as the
lady-killer and big-time gambler;
Kevin Bacon as the quiet student on
haliday; and Timothy Daly (son of
actor James Daly) as the mixed-up,
neglected son of a well-to-do family
— each fashions a well-defined
character, and their performances
are remarkable. As for Levinson,
his debut is more than promising.
Hopefully, he will get a chance to
bring further scripts of his own to
the screen.

FINALLY, in an entirely different
mood, *Deep Waters* is a troubling ex-
perience, one of those films that
keep bothering you a long time after
you've left the cinema. It is based on
a novel by Patricia Highsmith, the
Texas-born author living in Paris
who is the latest rage with the Eu-
ropean intelligentsia. Her specialty is
unveiling the most disturbing
animal impulses seething under the
perfectly urbane exterior of well-
bred members of society.

Alfred Hitchcock used her first
novel, *Strangers on a Train*, for a
new classic thriller; Wim Wenders'
The American Friend was based on
another of her books; and so was
Claude Miller's award-winning
French movie, *Tell Her that I Love
Her*, which should make Michel
Deville's choice of *Deep Waters*,
which Highsmith wrote in 1957, a
natural not least because he himself
is the kind of urbane, fashionable
director who, in his better films, is
quite unsettling at times. And in-
deed, this is the case here.

It is the story of a modern mar-
riage in the claustrophobic at-
mosphere of one of the Channel
Islands with a mixed English and
French background. All the
trademarks of the genre are here:
the husband who lets his wife romp
with strangers, the permissive
society, and all the other gimmicks
that tend to bore you out of your
seat.

Deville leads the plot from a
fancy, colourful sex yarn, into the
troubled waters of passion, dwelling
on the extremes of human behaviour
once the pulchre of civilization, culture
and moral codes is removed. And
what Deville discovers is exactly the
thesis Highsmith has put there: man
is an impulsive creature, driven by
terrible emotions; he is a predatory
animal and it doesn't take very
much for his true nature to come to
the surface. There is nothing he will
shrink from to satisfy his passion,
and once we realize how human this
is, we can't help understanding his
motives and accepting them.

Which is exactly what happens
here. You start by suspecting the
characters, then you gradually build
up a dislike of them that grows
steadily, until you face the deep
pain, the crazy emotions, that aren't
all that rare. And you are left, dis-
turbed, because what happens to
the *Deep Waters* heroes may happen
to you. Even worse, some may envy
these characters for an intensity of
feelings that they themselves have
never experienced.

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Cinemathèque

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Sat. at 7:30 pm: *La Dentellière* with
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9:30 pm: *The Great Gatsby* with
Robert Redford
Sun. at 7 pm: *Sugarbush Express*
Steven Spielberg
9:30 pm: *Tout Une Nuit*
Mon. at 7 pm: *Dillinger* with Richard
Dreyfuss
9 pm: Argos films *Hiroshima*
Mon Amour, Alain Renoir
9:30 pm: *Mina* (small hall)
Tues. at 4 pm: *Peter Pan*
7 pm: *La Malice* Jean-Luc Godard
9:30 pm: *Al No Corrida* Nagisa
Oshima
Wed. at 7 pm: Argos films
9:30 pm: *Apocalypse* (India)
Thurs. at 7 pm: *De Lofeling* (Belgium)
9:30 pm: *Le Coup de Grace* (short
film)
midnight: *Three Days of the Con-
dor* with Robert Redford
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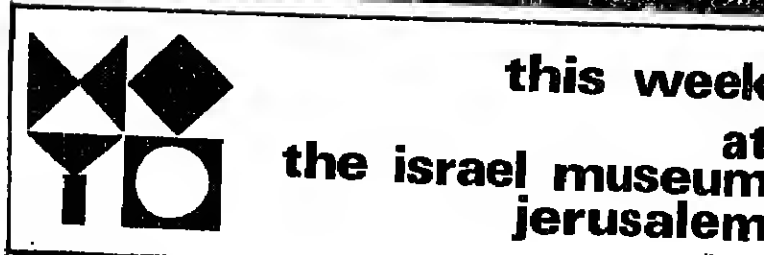
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EXHIBITIONS

Permanent Collections of Judaism, Art and Archaeology
Bezelel 1806-1929 - works produced at Bezelel, the first school in Eilat Israel for arts and crafts
The Art of Bezelel Teachers
Portables - an exhibition from the Museum's collections of archeology, ethnography, Judaica, art & design
Primitive Art - from the Museum's collection
Letterheads by Pentagram - over 100 examples of personal and corporate letterheads by a leading British design group, 1866-1982
Kadash Barnea - at the Rockefeller Museum
How to Look at a Painting - by courtesy of Marianne and Walter Grissmann, London, and Dabek Ltd.
Illuminated Haggadah of the 18th Century - by courtesy of Yonah and Michael Flomstam

SPECIAL EXHIBITS

Japanese Miniature Sculpture
Pilgrim Souvenir Objects and Christian Lamps
Czech Jug and Juglet
Seder Plate - Vienna, Austria, 1926

EVENTS

CONCERT
Saturday, March 18 at 20.30
"THE LONELY WOMAN"
Music and theater for soprano and piano. Robin Weiss Capsuto, soprano; Ruth Menza, piano. This programme is dedicated to women in literature and music, the abandoned and betrayed women in particular. Gershwin - from "Porgy and Bess"; Schubert - "Gretchen by the Spinning Wheel"; Yeheskel Braun - "Song of the Dove and the Lily"; Sullivan - aria from the operetta "Palladium"; Poulenc - "La Voix Humaine", a one act opera.

PESACH HOLIDAYS - SPECIAL

CHILDREN'S SHOW
Sun., March 20; Mon., March 21; Thurs., March 24 at 11.00 & 15.00
Tues., March 22 at 15.00 & Fri. March 28 at 11.00
THE LAUGHTER MONSTER
Presented by the Simple Theatre. A colorful show, about the adventures of a father who sets out to search for the laughter flower, that illustrates the actor's work and the fascinating world of theatre.

CREATIVE THEATRE FOR CHILDREN
Tuesday, March 22 at 18.00 & 20.30
WORDS AND A PLAY
This event defines the relationship between literature and theatre. Under the direction of Dorit Rivlin.

FILM
Tuesday, March 22 at 18.00 & 20.30
"THE FRENCH LIEUTENANT'S WOMAN" (U.S.A. 1981)
Dir. Karl Rinz, with Meryl Streep, Jeremy Irons

GALLERY TALK (in English)
Tuesday, March 22 at 18.15
SEZALEL 1906-1929

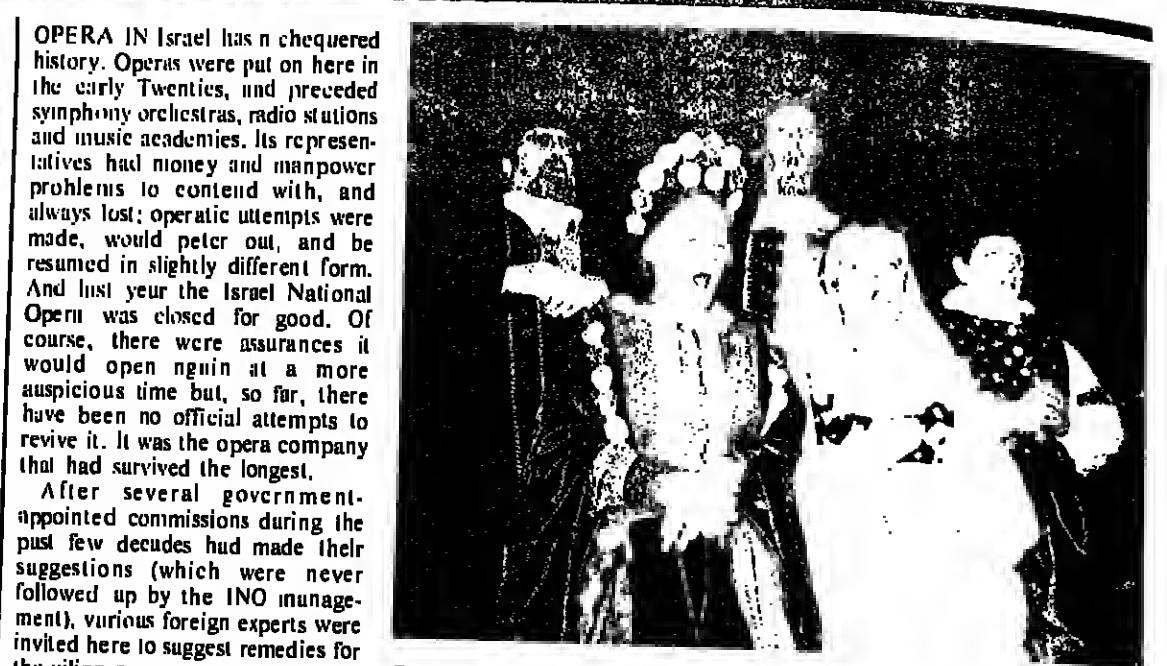
LITERARY EVENING
Wednesday, March 23 at 20.30
SEPHARIC LITERATURE

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Shrine of the Book: Monday, March 21 at 15.30
Rockefeller Museum: every Friday at 11.00

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SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-22; Fri. & Sat. 10-14
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Some of the cast in The Jerusalem Opera Society's "The Bartered Bride."

Rising note

MUSIC & MUSICIANS / Yohanan Boehm

THEN THE big guns were invited. Rolf Liebermann came first. He was the outstanding Swiss opera producer and famous for his lavish productions in Hamburg and Paris. He came, looked, listened and made recommendations which were never published but which apparently led to the final closing down of the INO.

Last year, Shlomo Lahut, the mayor of Tel Aviv, invited Sarah Caldwell, the artistic director of the Boston Opera, to make her recommendations, which have never been published. In the meantime, the vague plans and promises made by the Culture Division of the Ministry of Education and Culture have abated. It is debatable how aware these distinguished authorities were of the special conditions prevailing in Israel, and, indeed, whether they cared much about Israel.

IT IS COMMON knowledge that many professions demand sacrifices of their members in Israel. One of the most demanding professions is music. To preserve as a musician in Israel requires a special attachment to the country, its people, and its needs. A particular attitude and perseverance are required of an Israeli musician who chooses to work in more primitive conditions, and with far less financial reward, than abroad. Luckily, there are still such musicians in Israel.

The leading spirits of the Jerusalem Opera Society - Madelyn Coppock-Roden and her husband Jacob Roden - launched an operatic pilot-project two years ago, without help from foreign experts, or from local sources, and without committees and symposia.

In close cooperation with the Jerusalem Municipality's Youth, Sports and Social Activities Department, opera was brought to schools, and a start was made in educating new and young audiences in understanding and love of this medium.

Smelino's *Bartered Bride* was chosen for its folklore element, its simple plot and lively action. However, the main reason for the choice was the opportunity the production gives for participation by children, dancing, playing animals and clowns; acting, preparation of decorations, and costumes, and all the other complex

facets of opera, provided unlimited possibilities for the children. Four elementary schools were selected to take part, and two introductory staves were followed by a regular performance.

All in all, some 1,200 children between the ages of 9 and 12 were involved. The first stage comprised in-class meetings, with no more than 40 children together with their teachers. The two leading singers - Robin Weiss-Capsuto and Daniel Ziff - used games to introduce the subject, and some acting and singing. They had to have extensive personalities and excellent pedagogic qualities.

In the second stage, groups of about 80 youngsters in workshops got to know something about make-up, dancing, pantomime, acting, scenery and costumes. There was no need to maintain discipline as the children were so involved in what they were doing that they forgot to make a rumpus.

Finally, last week, all this painstaking work bore fruit. After a fortnight's rehearsals with over 200 young "actors," four performances were staged at the International Cultural Centre for Youth, in the German Colony, which placed its facilities at the disposal of the project. So that as many children as possible should take part, different groups took turns in each performance.

It was a tremendous success. The young audiences followed the action knowledgeably, and fully enjoyed the performances.

MANY PEOPLE and institutions combined to make this project possible. The principal contributors included the Culture Division of the Ministry of Education and Culture; the Municipality's Social Activities Division provided logistics and made contact with the schools.

The Jerusalem Foundation channelled contributions from abroad. The most considerable were from the Ernst von Siemens Foundation, Munich; Mrs. Kitty Falk, a former resident of Jerusalem now living in New York; Dr. Reuben Hoch, Hufli; and Mrs. Miru Spector, New York. ATA granted a most generous reduction on materials for the costumes, and this helped balance the meagre budget. Bank

Gimpel the Tzaddik

THEATRE / Zvi Jagendorf

GIMPEL, the hero of Isaac Bashevis Singer's classic Yiddish tale, is a fool because he believes. He believes whatever the scammers of Frampol tell him: that the rabbi gave birth to a calf, that the dead have risen, that Elka the town whore is a virgin fit to be his bride. He is also a saint, a tzaddik, because his infinite capacity for belief in spite of degradation and in the teeth of malice is faith at its purest, and his myriad humiliations are those of the man of faith in a mean and dirty world.

Singer's comic-philosophical fable is the basis of a new musical play *Gimpel the Fool*, presented by an enlarged and spirited Khan company at the Gerald Behar Centre. The adaptation by Jean Bernard Morelly (who also directed) and Yuav Lorch gets its extravagance and energy from Morelly's decision to stage it in the frame of an operetta performed by a threadbare Yiddish touring company, the Grodno Saperstus. This is a liberating idea because, for Morelly, Yiddish operetta means a brazen mixture of styles, a healthy vulgarity, a frank appeal to laughter and tears - in other words a truly theatrical theatre, gay, professional and supremely unintellectual.

Whether this is in fact true of Goldfaden and company is irrelevant. Neither Morelly nor most of his audience could ever have seen a



Natan Danner in the title role of the Khan's 'Gimpel the Fool.'

ure for as words rather than pules that guide our lives, the theatre has to conjure them up out of tinsel and fake smoke. The operetta mish-

is not Isaiah's but the chintzy paradise of cheap greeting cards. The play's hell is peopled by comic book spirits and a chorus line of Devilettes. They still represent hope and despair, but these are shown as products of our own weak imaginations, fed or rather starved by our own secular and commercial culture.

THIS IS, then, a sophisticated play masquerading as a naive one. It creates a shleif scene (ably designed by Ronnie Toron) without succumbing to the clichés of Yehupitz for Tourists or ersatz Chagall. Natan Danner, in the title role, acts the pigeon-toed innocent with a kind of determined confidence in his own gullibility, which is infectious and moving. The large cast plays, dances and sings well as a rule, with some excellent comic "stunts" by Orna Rothberg and Noa Cohen-Raz as a pair of stage brats. Only Nira Rabinovich seems miscast as primm donna and Elka, not having enough flesh and grossness to throw around or voice to impress her sluttishness on us.

The only really weak aspects of the production are its music and lyrics, which cannot match the verve of the parody framework. The tunes by Ruli Kadishson twinkle along well enough, but in this context you need more expressive, ironic music that says something apart from accompanying a bunch of words.

Gimpel the Fool is a successful, impious adaptation of an impious and religious tale. Going back to the story after seeing the play I felt something had been added and nothing essential lost. And that is something to be thankful for. □

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- Jewish Sites in Lebanon - Summer 1982. Photographs: Micha Bar-Am.
- The Living Bridge - The Meeting of the Volunteers from Erez Israel with the Holocaust Survivors.
- The Jews of South Africa.

Events

- "Spiritual Trends among German Jewry: Orthodoxy and its attitude to other spiritual trends". Second lecture in the series "Questions in the History of German Jewry" (in cooperation with the Chaim Rosenberg School of Jewish Studies, Tel Aviv University). Lecturer: Dr. Yeakov Zur. Monday, March 21, 1983, at 8:00 pm.
- "Jewish Socialism", a discussion by scholars, following the publication of the book "Jews in Revolutionary Movements" in cooperation with the Shezer Center. Participants: Prof. Meitzyahu Minz, Prof. Meir Mikhlin, Prof. Ezra Mendelsohn, Prof. Jonathan Frankel. Moderator: Prof. Ami Shapira. Monday, March 21, 1983, at 8:30 pm.
- An evening with Ada Sireni who will speak of her early life in Rome and of the Jews of Rome. Interviewer: Yaron London. Wednesday, March 23, 1983, at 8:30 pm.

Jewish Cinematheque

Screening of the film "Jacob the Liar": Sunday, March 20, at 5:00 pm; Tuesday, March 22, at 5 pm; Thursday, March 24, at 8:30 pm. The film is in German with English subtitles. Admission free: 15 70 - members of Friends Association: 15 90 - non members.

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BRILLIANCE is as difficult to define as it is to achieve. In bridge, we could call it an equal mix of originality and careful thought. At the recent Biarritz World Championship, brilliance paid off at the table, and in cash from the Bols distillery. Here are the three top winners of the Bols Brilliance Prizes.

First Prize
Vul: N - S

North
♠ J65
♥ AK
♦ J9876
♣ 1032

West
♠ 10982
♥ 109
♦ Q10
♣ A9654

East
♠ K74
♥ 876532
♦ A3
♣ J7

South (D)
♠ AQ3
♥ QJ4
♦ K542
♣ KQ8

The Bidding:

South 1♣ West 3♥ North 3♦ East 3♠

JEAN BESSE of Switzerland earned first place with this defensive gem, executed from the East seat in the Open Pairs.

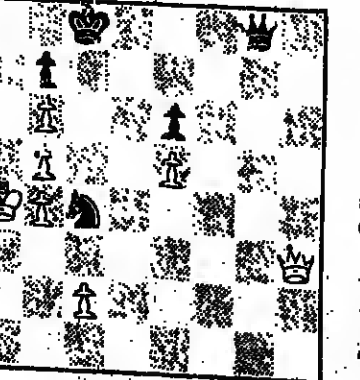
Three no-trump, the standard contract, was easy with any lead but a club. Declarer could enter dummy with a heart and lead a diamond towards the king. The favorable position of the ace and the even split in diamonds enabled most declarers to make ten tricks - four diamonds, two spades, three hearts and a club. But Besse's partner opened a small club from the West seat, giving the Swiss star a chance to shine.

South's first problem was what to play from dummy. If dummy plays low, East might play the jack or the ace; that would give declarer two club tricks. The play of the ten would be better if West held the jack or the ace-jack.

The deuce from dummy would have been the winning play on this deal. But the ten was played, covered with the jack, and South correctly ducked. A club was continued to the queen and ace, followed by a club to the king.

Besse knew also that his partner had an established club suit, but how could he get him in? Besse knew also that his partner should now have no more than two points. Could this be a winning guess? West holding the diamond queen was the defense's best hope, so on

Problem No. 3112
AMATZIA AVNI, Tel Aviv
Commented. The Problemist, 1980/81



While to play and draw (7-5)
a) Set; b) Move all pieces one rank down, taking off P2.

SOLUTIONS. Problem No. 3110 (Hoch). 1. Re1! Ra8 2. Kc7! Bc8 3. Rb1! Ra7! 4. Ka7 g1 Q5 Rd1, and now there are two ways, ac-

The stars shine

BRIDGE
George Levinrew

the third club trick Besse discarded the diamond ace! Now the contract had to be set.

Besse was bold, brave and successful.

Second Prize

North
♠ KQ7653
♥ Q
♦ A963
♣ 64

West
♠ A98
♥ 10732
♦ J104
♣ KQJ

East
♠ J2
♥ J865
♦ K87
♣ 10753

South
♠ 104
♥ AK94
♦ Q52
♣ A982

The Hidding:

North Pass East Pass South 1NT West All Pass

OUR SECOND deal comes from the Balkans, the team-of-four contest between Bulgaria and Greece. The Bulgarian North-South pair reached four spades which was easily made. When Greece was North-South, the contract was three no-trump, which could be defeated by brilliant defensive play. A low heart was led to the queen. Declarer had three hearts, perhaps two or three diamonds, and the ace of clubs. Tricks were needed from spades. But since there was only a single club stopper, he was unwilling to enter his hand in a minor to lead towards dummy's king-queen of spades. (He could have led a diamond toward the queen, which would have given him three diamond tricks and two entries to lead toward the spades.)

But declarer led a small spade from dummy and East, Luben Zulkov, rose with the jack. He then made the sterling play of leading the diamond king, a sacrifice intended to kill an entry to dummy. Declarer ducked, retaining the diamond ace - an excellent play, on the assumption that East would then continue with diamonds. But East did not give declarer this opportunity. He switched to a club, and the defense won two clubs, two spades and a diamond.

To set the contract East

CHESS
Elihu Shahaf

According to Black's reply. a) 5... Kc8 6.Rg1 Bc5 7.Ka8! Bg1 8.Re1 Kd8 9.Re8! Kd7 10.Rc7! Kc7, stalemate; b) 5... Kc7 6.Rg1 Bc5 7.Ka8! Bg1 8.Rd5 h1R! 9.Rh5! Rh2! (Should the black king now stand on c8 as in the first variation, Black would have a win) 10.Rh7! Rh7, stalemate. This endgame is based on an endgame by Daniel (Evening News, 1934). White - Ka7; Re6; Black - Kc8; Bg3; Pd4, h4. While to play and draw. 1.Rd4 h3 2.Rd4 Bf2 3.Ka8! h2 4.Rd1. Bg1 5.Rd5 h1R 6.Rh5! draw. A major duel was, however, discovered, i.e. 5.Rc1 Kd8 (d7) 6.Rc8 (c7)! In Hgch's endgame, one variation is the original Daniel variation, while the second variation is the dual found in Daniel's endgame.

CHESS LAKE
BALATON LAKE in Hungary is a hospitable place for chess players.

made three superb plays, rising with the spade jack, switching to the diamond king, and switching again.

Third Prize
Vul: Both

North (D)
♠ J109
♥ 85
♦ 10984
♣ AKJ10

West
♠ 8532
♥ 102
♦ J
♣ Q96532

East
♠ A764
♥ AJ43
♦ Q652
♣ 4

South
♠ KQ
♥ KQ976
♦ AK73
♣ 87

The Hidding:

North Pass East Pass South 1NT West All Pass

BRAZIL'S GABRIEL Chagas, sitting South, was playing for over-tricks which gave him a top board. The deal was played in the Mixed Pair Tournament.

Most West players would open with one heart, the five-card major suit. But South wanted to show the full strength of his hand, choosing one no-trump as the opening bid. The first nine tricks were won in order by: club to the ten, heart to the king, diamond ace, club to the jack, diamond ten finessing against East, diamond nine to the queen and king, diamond eight, two top clubs. On the two top clubs, declarer discarded the ace and king of spades. The spade jack now lost to the ace leaving this end position:

North
♠ 109
♥ 8
♦ AJ3
♣ Q97

West
♠ 85
♥ 10
♦ J
♣ Q97

East
♠ AJ3
♥ Q97
♦ 8
♣ 4

The heart trey was played by East in an effort to end-play declarer. But South ducked to West's ten and South then won the last two tricks. Eleven tricks were up top score.

THE PANEL of judges for the brilliancy prize was a group of well known internationalists: Gabriel Chagas, Albert Dornier, Avinash Gukhale, Tim Seres, and Alan Truscenti. Their decisions were based on the journalistic reports, and they used a scale of ten for each story.

The recent Balatonbreny international drew 86 players and resulted in a three-way tie. Szulimezy, Lukics and Forintos each garnered 8 points in 10 games. Here are two interesting games from the event.

HAKKI
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nd4 Nf6 5.Nc3 g6 6.Bc3 Bg7 7.f3 0-0 8.Qd2 Nc6 9.Bc4 Bd7 10.0-0-0 Rc8 11.Bb3 Ne5 12.h4 h5 13.Rdgl Ne4 14.Bc4 Rc4 15.g4 hg4 16.h5 g5 17.Bh6 Qa5 18.Bg7 Kg7 19.Nf5 Bf5 20.Qg5 Kh8 21.Rh5 Nh5 22.Qh5 Kg7 23.Qg5. Black resigns.

FORINTOS
1.d4 d5 2.e4 e6 3.Nc3 Nf6 4.Nf3 Be7 5.Bf4 0-0 6.e3 c5 7.d5 Qa5 8.f3 d6 9.Bc4 Qc5 10.Qe2 a6 11.b5 Qh5 12.e4 b5 13.Bd3 Bb7 14.h3 Nc6 15.e5 Nb4 16.ab4 Bb4 17.Bd2 Rb8 18.e6 Bc3 19.Bc3 Rc3 20.Be4 Rf8 21.0-0 Be4 22.Qa4 g6 23.Ra6 Rb8 24.Qb7 Qc5 25.Qb8 Kg7 26.Ra8 Kh6 27.Qh8 Rf3 28.Rg8. Black resigns.



Israel Ballet's Erez Dror, winner of this year's Kvar David award.

Memorable evening

DANCE/Dora Sowden

PART OF the programme that Paris will see later this year was presented by the Kol Demama Dance Company in the Jerusalem Theatre on March 7. It was an evening to remember.

The 13 dancers (the programme listed 15) had no weak link among them. The performance, sleek, strong, with a hypnotic pulse, included three works, all choreographed by Moshe Efrati, which made demands both on the individual dancer and on the precision of the team. As in former performances, it was impossible to tell without foreknowledge which were the deaf and which the hearing members, for all moved with marvellous confidence, guided by the beating of wood on the floor off-stage or vibrations created by the dancers themselves. Whether in silence or with music, they were in total coordination. Kol Demama was at a peak of performance.

In two of the works, *Psalm of Jerusalem* and *Chapters, Values*, composer Noam Shari's scores were meaningful in association not only with the expressionistic dance, but also, it seemed, with the nature of the dancers. The combination of creative sound, creative movement and creating bodies produced a special kind of empathy with the performance and a feeling of euphoria.

Dolez Anat, inadequately translated as "A Man with Walls" was in its way the most thrilling of the works, perhaps because it was the newest and showed no faltering in Efrati's inventiveness, and because the dancers in their gleaming tights (designed by Moshe Ben-Shaul) so immediately revealed the discipline and skill of the company. Here the sound was made up of vibrational beat, voices (of the deaf) and excerpts of music from Shostakovich and Bashevis.

Yet in the other works the dancers were just as vigorous in their progressions, and just as rhythmic in their formations in unison and in countermovements. The men in their high leaps and fine turns, the women in the steady bends, clean stretches, swift gestures. The grouping was always fascinating, the clusters at the beginning and end of *Chapters, Values* were quite superb.

Psalm of Jerusalem seemed to have been expanded (with advantage) since it was first staged during the Israel Festival last September. The symbolism of three religions was woven into it without being too obvious, the prayer sounds in the music being explicit enough. The use of finger images, of psalms pressed together, and bodies bent to the ground made their statements - and the rest was dance.

The only jarring moment came when a screen was lowered with Arabic, Hebrew and Latin letters on it, apparently in an attempt to emphasize the theme of peace. This was quite unnecessary.

THE Bat-Dor Company has announced that its subscription season will include a visit from the national dance theatre of Zaire. Called Nkenge, it is described as "Opera Ballet"; its performances include the authentic folklore, music and dance of Zaire. Genuine African musical instruments are used.

Nkenge has already appeared with great success in Europe, in the Soviet Union (1980) and in the United States (1981). The visit here is scheduled for July.

Meanwhile, in April-May, the Bat-Dor Company will present new programmes, as it will from June to September. There are rumours that Bat-Dor will then go to the U.S., and that the San Francisco Ballet (one of America's major classical companies) will be coming here.

EREZ DROR, a principal of the Israel Ballet, has won this year's Kvar David award for dance. Dror is a product of the Yampolsky-Markman studios and has appeared in leading roles in such works as *Graduation Ball* and *La Fille mal gardée*, where his gift for comedy was a highlight of the performance.

MY COLLEAGUE Marsha Pomerantz has written about the septuagenarian Japanese performer Kazuo Ohno as a man of theatre. Here I comment on him as a man of dance. Let me state at the outset that I am a great admirer of Japanese movement, its disciplines, its graces, its poetic and dramatic values. Also, I know that Western dance has had its influence on Japan for more than 150 years.

However, what Ohno offered at the Bat-Dor Theatre in Tel Aviv on March 6 was a curious mixture of the two - which, for me at least, was not convincing.

Bach's great Toccata and Fugue in a magnified organ recording served as background to a putative figure in silver shoes and old-time drag, including a "picture" hat adorned with feathers and flowers. The only links with Japanese dance were the white-painted face, the traditional little steps of Japanese women, and the slow movements and poses.

The figure was obviously an old lady indulging in memories and ending up lying on her white cloak, so it did not matter that he tottered; but when, as a little girl in a pink frock and a white bow he rose as from the "ashes" of the cloak and hugged the old hat, while the tragic voice of Maria Callas filled the air, the tottering was hardly appropriate, even if it was meant to be humorous.

Ohno showed somewhat nobler form when he stood leaning against an upright piano (which had been wheeled in) and, dressed in black trunks, held his arms raised and his fingers spread in an attitude of exaltation while a pianist played *Ave Maria* (based on the Bach Prelude No. 1 in C Major). Here the sense of suffering he conveyed showed his ability in mime.

As the performance, which was timed for 9 p.m., began more than a quarter of an hour late and there was also a half-hour intermission, I saw only the first item of the second half. Ohno in a white vest, and with a white cloth around his loins, carried the flower my colleague wrote about; in terms of dance, the most interesting moments came when he was attracted to the strong hem of a spotlight close to the floor, slid towards it and then off the stage, and then rolled on again with legs in the air, like a moth, stung by the glare. Here the music was Japanese - and relevant.

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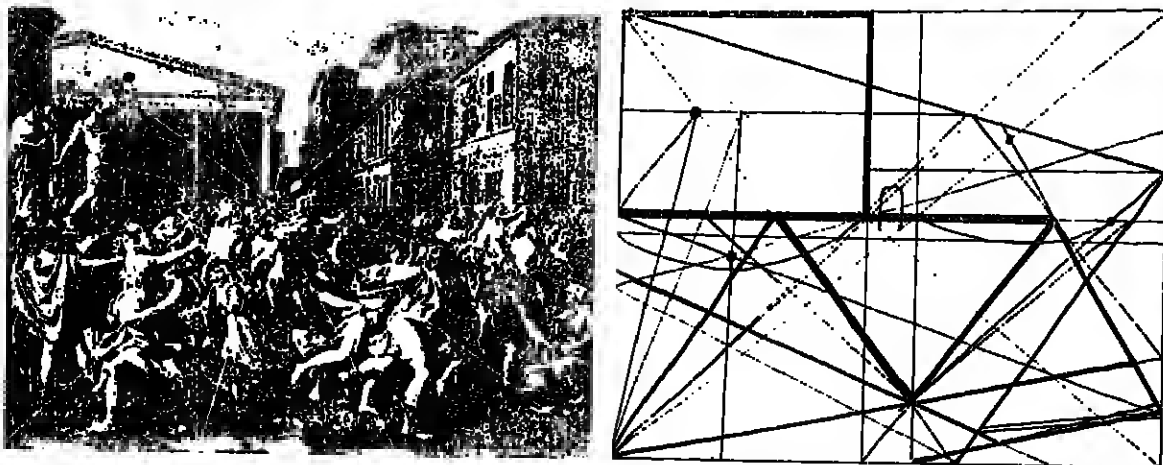
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HAIFA



Above: the perspective point of Poussin's "Rape of the Sabine Women" (Louvre) as printed in the Arikha catalogue. At right is an approximation of some of the main geometrical rhythms. The rectangle in the 9, 12, 16 mode gives matching pairs of inner rectangles, the intersection of 9/9 giving the perspective point left of true centre. The work is dominated by the asymmetrically placed triangle standing on its apex near the centre of the work (analysis by Meir Ronnen, from photographs only).

The music of composition

Meir Ronnen

A SPLENDID recent painting by Avigdor Arikha, acquired for the Israel Museum through the Ayaln Zacks-Abramov Fund, forms the centrepiece of a mini-exhibition of the artist's depictions, in paint, lithography, aquatint and pencil, of his wife, the poetess Anne Alik. Painted in 1981 and entitled "Going Out," it shows his wife from the back, part of her face revealed in a hand mirror. It is Arikha's convention to work directly on canvas without preliminary studies and to complete the painting at one sitting, which makes for great spontaneity of conception and freshness of handling, both of which are evident in this work.

Arikha has a masterly way of activating the negative spaces which form the background, pitching one dynamically and proportionally against the other, as well as giving

us a three-dimensional look at the hidden side of the subject, while keeping the work activated in one fairly flat plane. The mass of hair and hair are offset by the light area of mirror joining the arm with the apex of the head, and balanced, asymmetrically, by the flash of red from her scarf. The cropped figure and the in-and-out qualities of the flat design are direct descendants of Degas and his compositional mentor, Manet.

Adjoining this delightful painting are earlier Arikha versions of Anne in the Museum's collection, each exploiting the essence of the character of the medium in which they are expressed. Arikha is one of the most sensitive draughtsmen of our times and one of the few artists to combine classical methods with direct observation and contemporary sensibilities, without in any way nearing photo-realism.

ARIKHA, born in Rumania in 1929, came here from a wartime

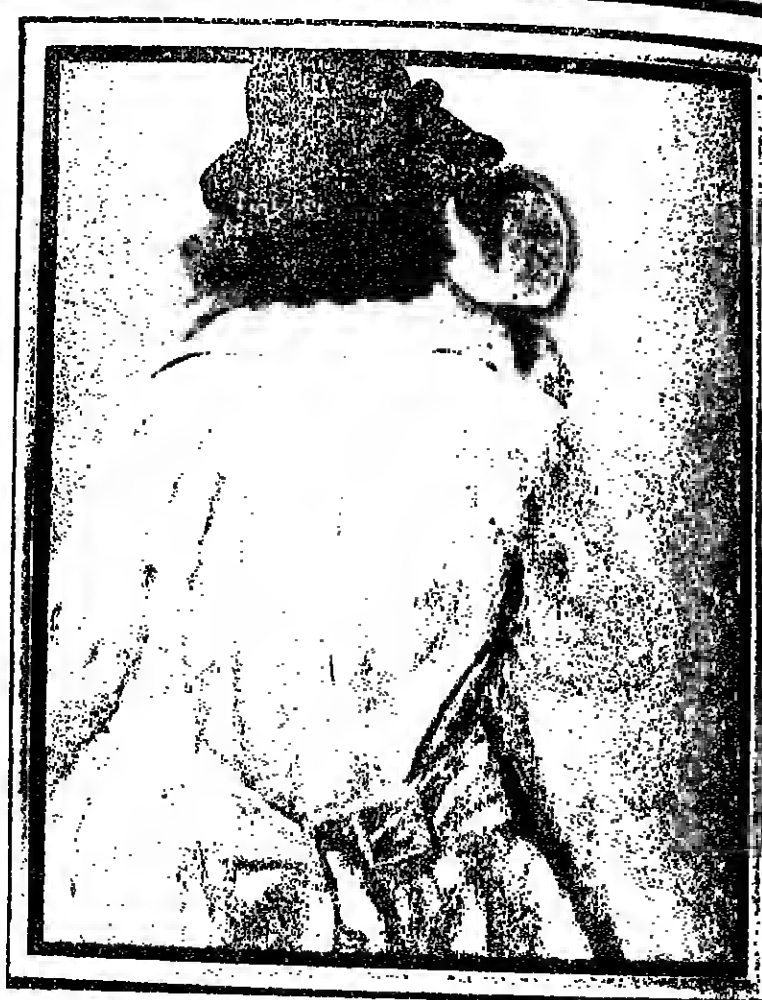
labour camp, studied at the Bezalel and was badly wounded in the battle for the Castel in 1949. Though he lives and works in Paris he maintains close ties with Jerusalem and was the curator and prime mover of the show of Ingres drawings at the Israel Museum, the first time they had been seen outside France. He has now completed a study of Poussin's "Rape of the Sabine" at the Louvre, with a scholarly catalogue published by the Houston Museum.

Apart from providing technical data and relating the work and its dating to another version and preparatory studies and related works, Arikha makes much of the known fact that Poussin inscribed his canvases with radial lines emanating from a key perspective point (parts of them can still be faintly discerned and x-ray studies are also presented). However the horizontal line in the palm of the Sabine's hand is below the perspective horizon and may indicate the true middle of the canvas. The X-ray shows other equidistant horizontal divisions.

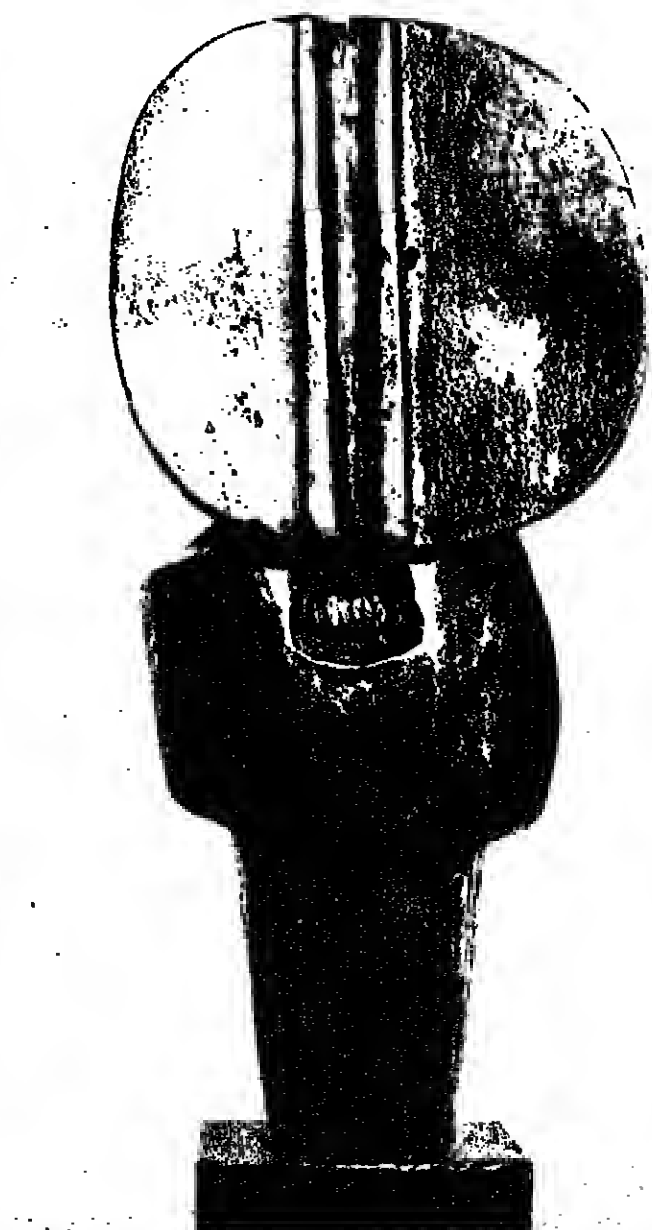
Arikha's handsome catalogue marvelously points out all the "rhythms" in the Louvre's Poussin: the paired figures and the echoing semi-circles of arches and helmets. But it omits mention of the most basic rhyme of all: the fact that the painting is composed of two pairs of matching rectangles, the work as a whole being neatly divided in four. The canvas is in the musical mode of 9, 12, 16 and the top left rectangle locates the main perspective point.

Further, the "space into which the figure of the kneeling figures falls" is actually enclosed by

a great triangle which stands balanced on its apex in the centre of the painting. This in turn is echoed by a zigzag of triangles supporting the foreground figures and the "rhythm of arms and swords" at which Arikha speaks are the means by which the eye is returned to the figure of Romulus. Attention should also be paid to the mathematical relationships between the many vertical divisions anchoring the upper part of the work. The lines indicated in my own analysis above are just a few of the bones in the massive skeleton that Poussin fleshed out with the lively painting that Arikha so rightly admires. □



Avigdor Arikha: "Going Out," oils, 1981 (Israel Museum).



Peter Boiger: sculpture (Horace Richier Galleries, Old Joffo).



Avraham Isler: serigraph (Carlyle Fine Art, Tel Aviv).

Boiger: altered states

Gil Goldfine

PETER BOIGER is an accomplished, German born, sculptor and a master carver in wood. Surrounded by his two dozen works in east bronze and painted or stained wood, one instinctively feels the presence of a skilled artist who loves and appreciates his craft and practices the art of sculpture in a conservative, established manner; but also with a determination to create a variety of motifs through continuing thought and experience.

Boiger's vertically oriented forms, a genetic mix of genes from Moore, Giacometti, Archipenko and Etienne-Martin, derived from a comprehension of the dynamics inherent in the human form and anatomical and skeletal gestures.

Bronze surfaces, ruddy, crusted or smooth, are like his wood, alive from within: he is a sculptor who can charge one material with the properties of another. A sensitive coordination of voids and solids complements incisions into planes that oppose other tactile surfaces.

Boiger reduces intricate forms and realistic subjects into simplified, elegantly designed abstractions. Their "humankind" is presented as an altered state, a mass of matter containing ceremonial powers, not primitive in concept but belonging to a "mysterious" hall of fame. Several heads (maquettes) with this quality are among the most memorable pieces in the exhibit.

Boiger's works sometimes slip into rather bland statements, but the total effect is first rate. (Horace Richier Galleries, 14 Simat Muzal Ariel, Old Jaffa, in conjunction with the Goethe Institute, T.A.).

PAINTINGS by Ellnor Berger and Dalia Feinberg are incomprehensible. Piling onto the chic-expressionist wagon, both artists seem to be purging themselves of little devils related to colour, drawing and texture. Berger's large, multi-panelled plywood arrangements, utilize art historical references (Picasso, Chardin, Marc) together with self propelled images tucked neatly into individual compartments, but there is very little positive one can say about them. Figure drawing is juvenile, paint application unmanaged, and colour, naturalistic or expressive, is crude, muddled and indecisive.

Preferring a reductive figurative bent, Feinberg is somewhat more successful only because she avoids the difficulties of painting flesh, drapery and historical parodies. But each picture is marred by an inability to organize space, control contours and unify them with shape and texture. (90 Ahad Haam, Tel Aviv) Till March 25.

A NEW gallery selling works on paper (prints, drawings and watercolours) by International and local artists, offers an inaugural show that includes several splendid etchings and lithos by Picasso and Miro and several more by lesser artists. The gallery seems to stock a fair amount of excellent works and a large number of mediocre ones.

Among the Israelis, Inlander and Bishofs are most prominently displayed.

management expects to maintain international auction standards for their extensive catalogue, which also includes Chagall, Dofy, Agam, Gotman and Robin. (Carlyle Fine Arts Gallery, 97 Ahad Haam, T.A.).

"PERSONAL VISION," is a highly professional exhibit of the art of photography organized by photographer-historian Eyal Onne, with the assistance and support of the Foreign Ministry. This "traveling" show is intended to promote the art of Israeli photography.

HAIFA

MOSHE CAGAN shows landscapes in watercolours, mostly of lyke scenes which echo the 19th century Romantic movement; a resemblance is reinforced by the artist's method of applying paint. Dark clouds and mist, overhang the water as if after rain, but the chief impression is of endless distance because the vista disappears into the clouds, a special trait of Romanticism. Preference might go to the

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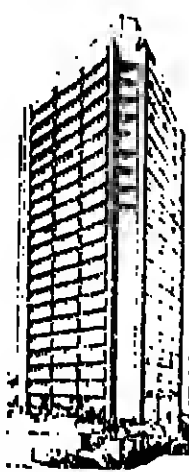
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AUDIENCE have many uses. They can raise the temperature in a draughty auditorium, fill awkward silences with delicate coughing, and, if they like what they've seen, vastly reduce the mosquito population with vigorous clapping.

Two plays now at small theatres in Tel Aviv point fingers at the people in the hall who are just trying to mind their own business and lose themselves in some fiction, the way it was in the good old days.

If you come to see Peter Handke's *Insulating the Audience*, of course you can't say you weren't warned. The play was performed last Thursday, under the patronage of the Austrian embassy, by Miriam Nevo, Yermi Amir, and Sisi Bartal, directed by Tami Lederer, at Hasmita in Old Jaffa.

The most flagrant insults ("You're all tax evaders!") are reserved for the end. But the object of aggression for much of the play is not so much the audience as the entire convention of theatre. We are kept waiting for the start of the play, as the curtain hell rings and a voice tells us to kindly enter and take our seats — again and again. The actors, when they finally arrive from the rear of the hall, bumping among the audience and apologizing, tell us how embarrassed we felt, waiting around with nothing to do, and how glad we are now to have an object of focus.

"These boards," they say, touching the floor of a nearby empty stage, "don't represent another world... There's no invisible door as in modern theatre..." This play is in "real time." The actors make observations about the audience's blinking and swallowing, and tell us, statistically speaking, that lots of people are likely to be dying or screwing or otherwise involved in life while we are sitting glued to our seats, contemplating what is not happening. I suppose one of the points is that we never are liberated from our faith in theatre. If we were, we would have got up after 10 minutes and made directly for the snack table.

The audience took it all sitting down, but not quietly. The guest list for this special performance included Knesset Members and other luminaries.

From the start, Didi Manussi, rhymer and satirist, responded in kind, yelling out something like "The play is kindly requested to enter and be seated."

"You're MKs," our hosts said, in the final round of insults. "You're fired."

"Thanks," said Shulamit Aloni. "You're ministers without portfolio in a lame duck government," was one of the more sophisticated of the insults. When they flung a long list of our ailments at us,

Staged involvement



CURTAIN CALL / Marsha Pomerantz

Manussi said, "You forgot herpes." It was added to the list.

At the end the actors explained that this was the prologue to our future in theatre and acknowledged that we had "ruined the play." But I don't think that we entirely succeeded with the acting.

THE AUDIENCE is used quite differently in a new play premiering at Beit Lessin — *Mora Shigalon*, a title which suggests the double meanings of "terrific teacher" and "crazy teacher." It is Yonatan Gefen's translation and adaptation of a play by Brazilian Roberto Alaiade, directed by Hillel Ne'eman and acted by Yona Eilat-Keshet, with occasional participation by Avi Farraj, her violinist, who comes up on stage from the audience.

But we are all her victims. We are her sixth-grade students, learning that obedience is all. She enters the hall from the rear door, as the audience does, carrying notebooks and jiggling the traditional blue metal Jewish National Fund box. Some members of the audience even put in some spare change.

Puzzled latecomers are scolded, told to see her during the break. Though we aren't exactly reduced to jelly by the end — we outnumber Miriam the Teacher, after all, and we all know we're grown up, more or less — the play makes its point. It isn't about the conventions of theatre the way Handke's is, but

about the conventions of real life, which are more dangerous. Trying to reconcile political mythology with a fear of death and life and a desperate need for order, she is reduced to jelly. And she, outside the theatre, is us.

BOTH PLAYS brought to mind a third which was playing in Tel Aviv about a year and a half ago, and made what seemed at the time to be stunning use of the audience. It was *Carlas*, subtitled "claims to historical innocence," and described us as "theatrical lecture" — written and directed by Ran Edcliss.

Yair Rubin, who played the title role, rommed among the audience, which was seated irregularly, facing three directions in a small theatre. As he told his life history — about his loves and losses, about the haves and have-nots, and how he became a terrorist, he slowly hung bits of plastic explosives on the walls around us, and connected them to a detonator on a table. Occasionally he would pause and ask a member of the audience to hold something for him. Cooperation was complete. Who, after all, wanted to ruin such a good performance?

Rubin says *Carlas* is no longer among the living, but he has a new children's play *The Box of Magic* (*Telvat hak'samin*) "which makes even more use of the audience." I hope he does better by them than Miriam the Teacher. □

HALF A CENTURY has gone by since the German nation perverted itself into a criminal conspiracy against humanity. After the creation of Hitler's SS-state, many people in the nations that were brought under its heel were corrupted and turned into collaborators. Half a century — and what that state did and what it stood for remain parts of an unsettled account. The latest entry in the ledger is named Klaus Barbie, and the auditors who opened that black page of Germany's and France's past are Beate and Serge Klarsfeld.

The story of this courageous couple is well known. Single-mindedly, and practically single-handedly, they have devoted — and, more than once, risked — their lives to turn page after page of the sinister record. Exposure of the criminals, not mere revenge, was their purpose, the idea being to shatter indifference and that abrogation of moral responsibility that licensed the deeds of those felons in the past and tolerated their subsequent reacceptance into human society.

The first blow in the cause to which the Klarsfelds have dedicated themselves was struck in 1968, when Beate publicly slapped Chancellor Kurt Georg Kiesinger in the face. By standing trial for that act of protest, she put her prosecutors in the dock and forced the Germans to realize that they had raised a former radio propagandist of Hitler to be their head of government. Again and again, for 15 years, she and her husband Serge have kept up their fight against the resurgence of Nazism and the rehabilitation of its criminals.

Their struggle goes on, for the account remains unsettled — unsettled for the Jewish people, who will never be able to close the book — and forget that they were singled out for systematic extermination and mutilated forever, unsettled for Germany, which cannot avoid the burden of its past, and unsettled also for France, which still hasn't completed its reckoning with itself.

A PAGE in the history of 40 years ago has the name of Klaus Barbie written over it — a name that casts a sombre pall over France today. There is satisfaction in France that one of the most notorious tools of her humiliation is at last being brought to justice. There is also trepidation that Barbie's trial may throw a glaringly revealing light into the dark corners of France's "years of the night."

However, according to Serge Klarsfeld, Barbie has nothing to reveal, no shame to expose of great traitors who remained in positions of prominence and respectability or attained them later. Of course, he adds, Barbie had helpers, as policemen have everywhere — little nameless informers who, for money or other gain, were his willing agents. But there were no grand traitors in a great confrontation between the Gestapo and the French Resistance.

The big mistake, or piece of bad luck, that lifted Barbie out of the ordinary gang of Gestapo henchmen in France was that he captured and murdered Jean Moulin, the leader of the French Resistance, whose identity he did not even know at first. If not for the torture to death of this legendary figure, who came to be regarded as the embodiment of French heroism, Barbie would have been like all the other Gestapo chiefs in France — "an ordinary brutal cop, even a good cop, by his standards" — and might have been quietly "de-Nazified" and "reintegrated" in Germany, as were

Beyond Barbie

The exposure of French officials who willingly collaborated with the Nazis is at least as important as the trial and conviction of the German Klaus Barbie, says Serge Klarsfeld. That is the message that Serge Klarsfeld delivered when he met Post European correspondent MEIR MERHAV.



so many others of his ilk.

He might have been like SS-Hauptsturmführer Fritz Merdsche, who deported Jews from Orleans and four French departments and ordered massacres, and who became the chief editor of an important law review in post-war Frankfurt.

He might even have become a judge, like Heinrich Illers, who had been chief of the Paris Gestapo. Or he might have been appointed a chief of Criminal Police in post-war Germany, like Karl Mueller, who had headed the Gestapo in Toulouse.

A LIST of rehabilitated Gestapo henchmen would run into the tens of thousands. Many were reintegrated in Germany, and many found refuge in Latin America and other parts of the world. Many of them were, like Barbie, enlisted in the service of the American, German and other intelligence agencies and protected by them. The noble ends of the cold war justified the immunity they were given. Their expertise in murder and terror came in handy in the establishment or protection of this or that tyranny in Latin America.

Barbie's real crimes against humanity, Serge Klarsfeld says, were not his repression of the French resistance, whose lives were often spared if they talked. His crimes were what he did to the Jews. "What would have happened," Klarsfeld asks, "if among the group arrested with Jean Moulin there had been a Levy or a Cohen? Would he be alive and well like Dr. Dugoujon, whose clinic at Caluire served as a meeting place, or like Raymond Aubrac or Andre Lassagne? Would he be alive like

Christian Pineau, who was one of the last to see Jean Moulin alive in the prison of Muntlue?"

It is not the collaboration of traitors to the Resistance that France must face, but the willing, organized and voluntary collaboration that the Barbies got from French officials in the execution of the "Final Solution."

Serge Klarsfeld hopes that before the trial of Barbie, that dark chapter in France's past will be illuminated by the trials of Jean Leguay, Rene Bousquet and Maurice Papon. The trial and condemnation of Barbie the German would leave France untouched. Not so the trial of the three Frenchmen.

The first, Leguay, was the delegate of the Vichy police to the occupied zone of France in 1942-44. He delivered thousands of Jews into the hands of the Nazis for deportation. Until his indictment on the basis of evidence submitted by Serge Klarsfeld, he was a prominent businessman in the U.S.

Bousquet was Leguay's superior, the chief of police of Vichy. His exposure by Klarsfeld forced him to resign his directorship of the powerful Banque d'Indochine et de Suez.

Maurice Papon, secretary-general of the Bordeaux Prefecture from 1942 to 1944, assisted in the deportation of some 1,500 Jews. Under the presidency of Giscard d'Estaing, he rose to become minister of the budget. After the war, he was twice exonerated from the charge of collaboration, for services rendered to the Resistance.

He is the most prominent example of those who veered with the wind and served whoever held power, who always did their "duty," however vile.

THE BATTLE of the Klarsfelds is against indifference. Collective amnesia, moral torpor and people who place political considerations above historical and ethical responsibility. It is concentrated against

Nazism and the rehabilitation of its criminals, against anti-Semitism and the neo-Nazi resurgence; it supports Israel as the ultimate guarantor of the Jewish people's survival.

For Beate Klarsfeld, born in 1939, that struggle is an act of atonement for deeds of which she and her generation are not guilty. For her, it is a moral duty to hammer home the awareness of what the older generation knew but buried in silence. Her father-in-law, Arno Klarsfeld, was a volunteer in the French Army, and escaped from German captivity to join the French Resistance. He was caught and deported to Auschwitz and murdered in 1943. For Serge, it is a moral imperative to ensure that the triple menace of Nazism, genocide and anti-Semitism will never again threaten to destroy the Jewish people.

The Klarsfelds realized at the beginning of their relentless struggle that, in a cynical and indifferent world, they could only succeed by adopting shock tactics. They deliberately broke the law so as to make the law prevail, got themselves arrested and tried so as to make their trials an indictment of the real criminals, and organized the disturbance of decorous court proceedings so as to compel hidebound prosecutors and judges to dispense justice rather than dry paragraphs of law.

Yet these tactics were always only the high point of a previous, painstaking assembly of documents and incontrovertible legal evidence — the work of months and years of patient detective work, of physical exertion, ceaseless travel, and risk.

Over the years, the work of the Klarsfelds has made lesser people, Jews and non-Jews, bow their heads in homage and admiration. However, the material support for their work has not matched the recognition it has been given. Its inadequacy should shame Jews everywhere, for it reflects an indif-

ference that we, of all people, cannot afford.

I am not talking about the early years, of 1971, say, when Beate Klarsfeld first started working on the reopening of the Barbie case and tracked him down in Peru and Bolivia. Then, she had to rely on paltry voluntary contributions to finance the travel to Munich and to Lima of mothers of children whom Barbie had deported to their death, to be living witnesses and demonstrators.

I am talking about today, years after the trials of Cologne and of Kiel, when the Klarsfelds' work is known and recognized. There are only a few years left in which to bring to justice a few of the more prominent criminals. They are dying out, and so are the witnesses against them.

I have before me the minutes of a meeting in Prime Minister Menachem Begin's office in November 1980, in which Begin undertook to appeal to the World Jewish Congress to contribute \$100,000 towards an annual budget of \$40,000 until 1985 (1987, at the latest), for the preparation of the remaining possible trials of Nazi criminals.

The appeal was made, but as Yehuda Avner of the Prime Minister's Office confirmed to me, nothing has come of it. There will be money, next month, for a coast-to-coast gathering of Holocaust survivors in America — no doubt a worthy endeavour. But there is no money to settle at least a small part of the account with the perpetrators of the Holocaust. And the State of Israel, the living memorial to the Holocaust and the refuge of its survivors, cannot find the equivalent of the cost of settling five families on the West Bank, or the cost of one hour of the Lebanon war, for the purpose.

There was disappointment in Serge Klarsfeld's voice when he related that part of his story to me. There was also understanding of the difficulties involved in making the funds available — an understanding I cannot share. But there was bitterness when he talked of the absence of Israelis from Nazi trials in Germany. "Israelis come by the planeload for basketball games, to cheer their team — but no one has yet organized a charter flight to make the survivors and victims confront their torturers in court. If they are indifferent — how can we make the Germans more monarchist than the king?"

WITH OR without support, the Klarsfelds' hunt is approaching its end. Nature decrees it. But is it really the end? The Klarsfelds have directed their fight against the murderers of the Jews, against the plunners and ideologues, the administrators and executioners who personified the "Final Solution." But their struggle has — as it must have — a wider human dimension, which gives it lasting meaning. It goes beyond the ethnocentricity of fighting against anti-Semitism, and beyond the battle against Nazism regarded as historically *sui generis* and thus not comparable to previous or later atrocities of war and tyranny.

The SS-state was *sui generis* — and yet it was not. The line between what it did and stood for and the "ordinary" atrocities we witness and almost accept as normal, is blurred. Indeed, Klaus Barbie's defence will apparently be that he committed no more than "ordinary" wartime atrocities.

(Continued on page 14)

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MOST DISCUSSIONS of the spread of nuclear weapons embrace five official nuclear weapons states, one proto-nuclear state (India), and a number of ambiguous cases. The most ambiguous of them and usually the most important, is Israel.

Since the early 1960s, when the Dimona nuclear reactor began to operate, Israeli nuclear policy has been one of deliberate ambiguity. For many years, this plant was officially described as a textile factory, albeit surrounded by barbed wire and signs forbidding photography.

Speculation on whether or not Israel possessed nuclear weapons became a favourite international parlour game. At politically opportune moments, the CIA has leaked reports that Israel has 10 to 20 bombs "in the basement." Israel has refused to sign the Non-proliferation Treaty — shunning manufacture of such weapons — but at the same time, in contrast to India, has not openly conducted any tests. In response to questions, Israeli governments have simply pledged not to be the first to introduce nuclear weapons into the region. As is often noted, this statement contributes to the ambiguity, as the U.S. and Soviets were the first to introduce such weapons, and installed them on their warships and military aircraft in the Mediterranean and the Gulf.

This policy of deliberate ambiguity has allowed Israel to avoid making a commitment, and to preserve a nuclear option without unnecessarily accelerating the pace at which the Arabs develop nuclear weapons or alienating the U.S. At the same time, the policy had the effect of limiting public discussion or debate among Israeli journalists and academics.

IN THE past few years, however, and particularly since the Yom Kippur War, the subject has drawn increasing attention. In 1974, President Katsir announced that Israel had the potential to produce nuclear weapons, and Moshe Dayan spoke publicly about the strategic importance of nuclear weapons for Israel. The attack on the Iraqi nuclear facility has further stimulated discussion and debate. As a result, the topic has begun to receive the attention it deserves, and Israeli journalists and scholars are increasingly broaching the subject in public.

The latest entry in this field is a book by Shai Feldman, who is a research associate at the Center for Strategic Studies at Tel Aviv University. His *Israeli Nuclear Deterrence* is the most comprehensive work to appear to date. The potential risks and benefits of various Israeli nuclear strategies for Israeli security, and for the Middle East, and Israeli relations with the U.S. and USSR are discussed in detail.

Despite his claim that he will avoid "policy prescription," Feldman argues that the current Israeli policy of deliberate ambiguity should be replaced by an overt Israeli nuclear force. This force would consist of 30 to 40 weapons in the 20 to 60 kiloton range. (A twenty kiloton nuclear weapon has an explosive power equivalent to 20,000 tons of dynamite. This is roughly the size of the weapons used against Hiroshima and Nagasaki in 1945, and which caused over a hundred thousand deaths. The U.S. and the Soviet Union possess weapons that are as much as 1,000 times more powerful.) The purpose of the book,



Details from the "Eretz Israel Passover Haggada" just issued by Keter Publishing House, Jerusalem (1974). Compiled by Eliaz Ben-Aharon, the Haggada is designed and illustrated by Shmuel Katz. A Holocaust survivor and founder of Kibbutz Givatot, where he still makes his home, Katz has probably collected more international prizes for his work than any other Israeli artist. These include: the Leipzig Book Fair medal; the first prize for drawing and water colour at the Paris Biennale for Young Artists; Brazil's "Honor Oscar"; the medal of the Italian International Humour Salon; and the Art Humour prize at Montreal's Expo. A.B.

Deliberate ambiguity

ISRAELI NUCLEAR DETERRENCE: A Strategy for the 1980s by Shai Feldman, New York, Columbia University Press, 310 pp. No price stated.

Gershon Steinberg

then, is to persuade its reader of the logic of "taking the bomb out of the basement."

FELDMAN MAINTAINS that the current ambiguous nuclear status of Israel weakens the credibility and deterrent value of this weapon. This ambiguity might result in misunderstanding, to the degree that an Arab leader, such as Gaddafi, might overlook the current Israeli threat. A situation could occur then in which Israel would have to demonstrate its nuclear capability in the middle of a war. The object of deterrence is to prevent the need for such a demonstration. If deterrence is successful, the threat is never put to the test; if current Israeli policy results in a weak or inadequate deterrent, then it should be changed.

The open declaration that Israel possesses an operational nuclear force would diminish the chances of misperception. Such a declaration would include notice "that any attempt to cross Israel's border by a significant military force would be countered by extremely high levels of punishment," (i.e., the use of nuclear weapons against Arab cities). Command and control over the use of nuclear weapons can be solidified by an overt nuclear posture, and "standard operating procedures" developed to avoid panic.

A NUMBER of conditions for bringing the bomb "out of the basement" are set. First, to limit

adverse reaction in the U.S., Israel should wait until an Arab or Islamic nation detonates its own weapon. Second, and more important, Israel should link this change in nuclear policy with specific concessions, and with steps towards a settlement of the Arab-Israeli conflict. (This was apparently also advocated by Dayan.) At one point, Feldman suggests that the Fahd plan be accepted as a basis for negotiation, but the thrust of the argument is based on an Israeli withdrawal in the Golan and the West Bank. "Once Israel withdraws to lines similar to those she held before 1967, declaring at the same time that any significant crossing of these lines would meet nuclear punishment, Arab figuring will change dramatically."

After such a withdrawal, Israel would not be in a position to give up more territory without sacrificing its survival as an independent state. Thus, the threat to use nuclear weapons when these borders are crossed becomes credible. In contrast, an attack on the occupied territories cannot be deterred by a threat to resort to nuclear weapons, since Israel will not invite nuclear retaliation unless it fears annihilation. As the Yom Kippur War demonstrated, Israel can survive an invasion which does not penetrate its heartland significantly. Furthermore, although attempts to reclaim "Arab" lands in the Golan and the West Bank might be difficult to deter, the Arabs are sufficiently reconciled to Israel within the pre-1967 borders to avoid very costly attempts to destroy the Jewish state.

FELDMAN'S WORK is meticulous but he fails to make a compelling case for an overt Israeli nuclear posture. Many of his arguments are incomplete, and he fails to consider some of the most crucial evidence.

For example, much of his argument hinges on the assumption that the current ambiguous nuclear threat is subject to misunderstanding, and might be ignored. In support of his argument, he cites statements by Sadat and others in which they claim to be unconvinced about Israeli nuclear capabilities. Before the Soviet Union and China became nuclear powers, Stalin and Mao pretended that atomic weapons were of little significance. Such political devaluation is convenient in the absence of a symmetric response. However, once they had developed their own nuclear forces, Stalin and Mao acknowledged the importance of these weapons. In the case of the Middle East, there is ample evidence that the Arab states, including Libya, do not underestimate the Israeli nuclear capability. The periodic leaks from the CIA and broad hints from Israel are sufficient to reinforce this picture.

Feldman tends also to downplay the potential costs of a nuclear arms race in the region. As the other nuclear powers have demonstrated, each weapon begets a response, and must be replaced or supplemented in a short period. The British have learned that a "simple" nuclear force requires progressively more expensive technology. Each participant in the arms race continues to seek an edge, and this leads not only to high costs but to an unstable situation. The "shared U.S. and Soviet" definitions which Feldman observes are all but invisible to others, and the strategic balance is perhaps more unstable than at any time in the past 20 years.

Furthermore, the assumption that an overt nuclear force will somehow decrease the need for, and therefore the costs of, conventional forces is unsupported. According to Feldman, "... as Israel moves from defence to deterrence, the financial burden imposed by its current posture, as well as the need for enormous quantities of sophisticated conventional weapons would decrease." This argument is used also to establish that an overt nuclear Israel would be less dependent on the U.S.

The evidence, however, points in the opposite direction. In the Eisenhower period, the U.S. expected also that a nuclear force could substitute for conventional forces and lower costs. In reality, the U.S. found itself spending more, as both conventional and nuclear forces had to be maintained, and each had to be adapted to the other. The U.S. nuclear deterrent did not prevent crises and conflicts in Berlin, the Middle East and Asia. Similarly, the British nuclear force did little to dissuade Argentina from invading the Falklands. With its budget devoted to the nuclear force, Britain neglected its conventional forces, but found the latter to be most important.

WHILE IT is true that Israel does not have international interests or colonies to defend, it is nevertheless apparent that it will not be able to deter a conventional attack on any of its borders with nuclear weapons alone. The threat to use nuclear weapons is credible only in the last resort. Somewhat reckless Arab leaders might conclude that "salami tactics," in which the Arab states would, in times of crisis, slice off pieces of Israel's borders, would not invite a nuclear response. Few Israelis would want to be left with the option of gradual surrender, or resort to nuclear weapons. As a deterrent, such weapons are most

effective when they are at the end of the "escalation ladder." They stand out as a potential last resort to avoid annihilation. A clear strategy, whose base is in tanks, planes and all the weapons of a modern conventional army, must support this capability.

FINALLY, Feldman's attempt to minimize the likely reactions of the U.S. and the Soviet Union is not convincing. He concludes, from an examination of their basic interests and in the light of previous experience, that neither is likely to come down heavily on Israel. After all, the U.S. responses to the Indian and Pakistani work on nuclear weapons was weak and of little consequence.

A closer examination, however, reveals that the Israeli case is different. Pakistan benefited from the Soviet invasion of Afghanistan, and India has been able to play off various suppliers against each other. Israel cannot count on American support or inaction. She is not likely to enjoy the leverage provided by a Soviet invasion of an adjacent country nor can she turn to other arms suppliers. Perhaps criticism and condemnation may be the only response, but it would be foolhardy to rule out other more costly penalties. An overt Israeli nuclear stance might create enough hostility in the U.S. to allow for a total arms embargo, which would be a disaster. The likelihood of greater Soviet military support for the Arabs must also be considered.

Summing up, then, the benefits which are likely to accrue from abandoning the current policy of deliberate ambiguity in favour of an overt posture are minimal, and the risks are all too easily underestimated. As long as the Israeli hunt stays "in the basement," there is a chance, however small, that a nuclear arms spiral in the Middle East can be avoided. Once Israel is a proud member of the nuclear club, any pressures on France and other nuclear suppliers to withhold assistance to Iraq and Pakistan will vanish. The current policy adequately serves Israeli security interests, and leaves the way open for possible agreements, whether explicit or tacit, for keeping the nuclear cancer under control in this part of the world.

Haggada

THE PASSOVER HAGGADA by Adin Steinsaltz, Jerusalem, Carta, 76 pp. No price stated.

THE seder meal has more halachic restrictions than any other meal prescribed by Jewish law. An integral part of the seder is the recitation of the Haggada which tells both the story of our freedom from Egyptian bondage and how to observe the rites which recall our liberation. If the quantity and variety of publications are to be used as an indication, no book has captured the Jewish heart more than the Passover Haggada.

Rabbi Adin Steinsaltz, a noted contemporary Jewish scholar, has contributed another volume to grace the Haggada bookshelf. Steinsaltz's Haggada is printed in English and Hebrew with an extensive English commentary on the few laws which precede the commencement of the Passover holiday.

Hanoch Teller

AMONG THE many trials to which medieval Jews were subjected by the Church was the public disputation. Jewish scholars were called on to defend publicly attacks on their religion by Christians, often apostates from Judaism. The disputations were held in the atmosphere of a trial, often concluding with some sort of anti-Jewish verdict. Although there is evidence of such controversialist debate over a considerable period of time, and in many countries, attention has been largely focused on three main spectacles: the Disputations in Paris (1240), Barcelona (1263) and Tortosa (1413-14).

These were conducted in the full blaze of contemporary publicity, presided over by crowned heads or a pope. Intriguing written records have survived which enable historians to make their reconstructions. The texts have now been translated into English by the English scholar, Hyam Maccoby, and are accompanied by a full history and analysis. It is an excellent volume, issued as part of the Littman Library of Jewish Civilization, which has established itself as the outstanding series of English translations of Jewish classical texts now being published.

Each of the three disputations which are the subject of this volume had an individual character:

THE DISPUTATION of Paris was not so much a free debate as an attack on the Talmud. The chief Jewish representative was Rabbi Jehiel of Paris, one of the greatest Talmudists of all time. His main Christian opponent was the apostate Nicholas Donin, who in his Jewish days had been excommunicated by Rabbi Jehiel for Karaite leanings. The disputation was ordered by Louis IX, an inveterate Jew-hater, but it was presided over by the Queen Mother, Blanche of Castile, whom the Jews found warm and humane.

The attack on the Talmud here was not as sophisticated as in the later Disputations. The Christian argument was that as the Christians had displaced the Jews in the divine order of things, it followed that the continuation of the Old Testament was the New Testament and not the Talmud, which was a heretical document as it purported to be a rival authority to the Scriptures. Moreover, claimed the Christians, the Talmud contained various anti-Christian aspects and blasphemies. First of all they pointed to direct attacks on Jesus. Jehiel's answer here was hardly convincing. There were many people in those days, he

Public polemics



JUDAISM ON TRIAL Jewish-Christian Disputations in the Middle Ages by Hyam Maccoby. Fairleigh Dickinson University Press and Associated University Presses, 245 pp. £15.00.

Geoffrey Wigoder

said, who were called Jesus (Yeshua), and the references in the Talmud were to someone else called Jesus — just as not every attack on someone called Louia referred to the king of France.

Secondly, Nicholas Donin cited anti-Christian references or implications in the Talmud and, thirdly, what was called unedifying material, such as lack of respect for the dignity of God by describing him anthropomorphically as weeping, suffering etc.

The main Christian attack was not, however, based on these details but on the very existence of the Talmud. Rabbi Jehiel's spirited defence, and his statement that the Talmud was identical with Judaism, may have surprised his interlocutors but the result of the dispute was foreordained. All copies of the Talmud were ordered destroyed, and 24 cartloads of Talmud manuscripts were burnt in front of Notre Dame Cathedral.

THE DISPUTATION of Barcelona was the most even-handed of the three Disputations, and its importance was enhanced from the Jewish point of view by the appearance of Nahmanides, one of the greatest of Jewish intellectuals in the Middle Ages, as the chief Jewish

proponent. His main opponent was the apostate, Pablo Christiani and the sessions were presided over by the remarkably fair King James I of Aragon.

The disputation, which lasted four to five days, centred largely on theological issues, such as whether the Messiah had arrived or not, original sin and the place of reason in religion. A new angle was the attempt to prove the truth of Christian writings from Jewish writings, including the Talmud. It was suggested that the Jews of the time of Jesus held traditions other than the Scriptures concerning the advent of the Messiah, and that they concealed them, but that they can still be discovered from rabbinic sources. The Jewish participants were confronted by extensive quotations from aggadic sources and they had a problem in explaining that stories and sayings in the Midrash are not meant to be taken literally. As Nahmanides notes, in his account of the disputation, "I replied somewhat mockingly 'The trouble is that you do not understand halachic matters and know just a little bit about aggada'."

Nahmanides sought to downplay the significance of the Messiah in Jewish tradition, and counterattacked by asking, if Christianity was the realization of the kingdom of God on earth, what evidence was there of this great messianic era? He also developed a bold critique of the Christian doctrine of incarnation. At the end of the disputation, the king was so impressed by Nahmanides that he gave him a gift of money but the Church was so in-

furiated by his success that he felt it safer to leave Spain and journey to Jerusalem.

The two accounts that have survived — one from Nahmanides and a short version from the Christian side — are, as might be expected, frequently contradictory, although there are points on which they confirm each other. The Christian account asserts the discomfiture of Nahmanides; the Jewish account relates the many points he scored in the debate. Scholars have long had their own disputation as to the reliability of the two accounts; Maccoby comes down heavily in favour of Nahmanides' version although acknowledging that it is a propaganda work, and that some of his reported retorts may not have been actually uttered aloud.

THE DISPUTATION of Tortosa is a very depressing episode, conducted in an atmosphere of fear and intimidation. Twenty years earlier the Spanish Jews had suffered mass pogroms, accompanied by the choice of conversion or death. They were battered and weakened by the relentless pressure of the Church, and now were ordered to participate in a gigantic disputation, presided over by the papal pretender, Benedict XIII. This lasted for 21 months, and was conducted before an audience of 1,000 dignitaries. The objective was to bring about mass baptism, and many Jews did indeed succumb.

The Jews were represented by a group of distinguished scholars (including the philosopher, Joseph Albo), and the Christian team was again led by a convert. The Christians developed a two-tier theory concerning the Talmud — namely that it consists of two strata, one authentic and ancient, in which can be found affirmations of the Christian message; the other a late encrustation developed out of anti-Christian motivations. Under the circumstances of this disputation, the Jews could not speak openly and their silence was interpreted as defeat. The Pope and the King of Aragon ordered the censoring of the Talmud and brought in laws reducing the Jews to pariah status — an important step on the road that was eventually to lead to their expulsion from Spain.

Controversies and polemics were a constant feature of the Jewish-Christian encounter down the centuries. It was a big step for the last Valencian Council to advocate the encouragement of "brotherly dialogues." When we read these historical disputations, we realize just how far we have come. □

Travellers

OUR VISIT TO ISRAEL by Emanuel Dehan, Tel Aviv, Steimatzky's, 224 pp. \$7.95

Sarah Azrad

THE TITLE of this guidebook indicates what makes it special. It is not simply a "dry catalogue of monuments and names," as the author refers to the other guidebooks which appear so frequently, but rather more like a personal account of one person's visit to Israel. The author's familiarity with the place described, and his love for them, are reflected throughout the book, and undoubtedly add to its appeal. Another reason for its unusual attractiveness is its hundreds of vivid photographs (taken by the author herself).

It begins with a short, introductory chapter giving general information on Israel, which is followed by a long chapter on Jerusalem. Special emphasis is laid on the Old City, but major sites of the new city are covered as well. The succeeding chapters take us along different travel routes, most originating in Jerusalem. They note the landmarks on the way, and pause at almost every town, until we reach our destination, which is then described at length: its geography, history (including any relevant biblical passages and interesting traditions), and places to visit. We are taken south to Bethlehem and Hebron, to the Dead Sea and surrounding area, to Eilat and the Red Sea, Sinai, Galilee, the Golan Heights, Haifa and the North, Ashkelon and finally, Tel Aviv, Jaffa and its environs.

Statistics are not lacking here; we learn distances, altitudes and historic dates. However, the author inserts them into his descriptions of places encountered; he doesn't throw them at the reader out of context. The tourist receives the information he needs, and in digestible form.

ALTOGETHER, the book holds the attention, even of the sedentary reader, although of course it is meant to accompany the traveller on his journeys. For a traveller planning to spend two or three weeks touring the whole country, this is the book to acquire. However, for a person wanting to stay a number of days in specific places, additional guides to them are needed. □

Spanish talmudist

Nissim Rejwan

beginning of the 13th century. He was also an accomplished poet, an important Masoretic scholar, an influential communal leader, and the initiator in Europe of the polemics in connection with Maimonidean rationalism.

Septimus's book is wide-ranging, but its main theme is continuity and change in the context of Spain's entry into Europe. Its opening chapter is about the transition of the country from Islam to Christianity, and it provides a summary of its position at a historic turning-point, and deals with the life and work of Rabbi Abulafia. There are detailed

summaries of "the resurrection controversy," and the great Maimonidean controversy, as well as a chapter setting out the varieties of anti-rationalism and its relation to mysticism.

IN 1975 scores of scholars gathered together in Jerusalem, and in a single week delivered over 120 lectures and papers. The event was called The First International Congress on the Sephardi and Oriental Jewry, and was organized by the then two-year old Migav Yerushalayim, "The Institute for Research on the Sephardi and Oriental Heritage. Established by the Hebrew University of Jerusalem, the World Zionist Federation, and the Council of

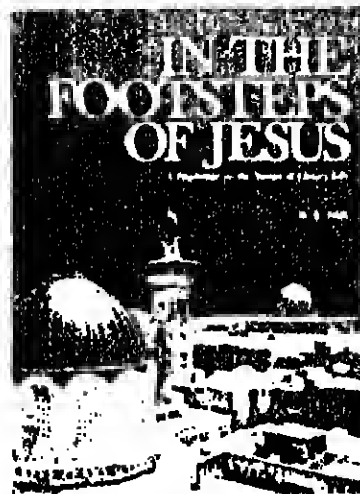
Sephardi and Oriental Communities of Jerusalem.

Two bulky volumes have been published, containing a selection from the papers presented at the congress. *The Sephardi and Oriental Jewish Heritage: Studies* (Jerusalem: The Magnes Press, 613 pp., no price stated) contains 38 studies and lectures in English, French and Spanish. The contents are of an extremely uneven quality, both from the scholarly viewpoint and as far as their intrinsic interest is concerned. (Papers on the New Christians, and on Sephardic printing as a source of historical material, are followed by others on ethnic identity among the Sephardic Jews of Los Angeles and the origins of the late Generalissimo Franco's family. Issachar Ben-Ami deserves praise for his patient editing.)

He edits also the second volume of papers and lectures, (*Moresbet*

Yehudei Sefarad ve-Ha-Mizrachi: Mithkarim—The Heritage of the Jews of Spain and the Orient; Studies, Magnes Press, 390 pp., no price stated). This volume offers 27 of the papers and lectures presented to the Congress, all by Israeli scholars. It is a considerably more coherent collection than the first, with the lectures arranged under general subtitles. The section on the languages spoken by Sephardic and Oriental Jews opens with a paper on modern and contemporary Judeo-Arabic works of literature. It is followed by a short essay on the spoken language of Sephardic Jews (Ladino), and a paper on the language traditions of the Jews of Jerbn, Aleppo and Baghdad. Reading these and other contributions, one cannot help marvelling at the fact that apparently none of the 120-odd papers read at the congress was written in Ladino. □

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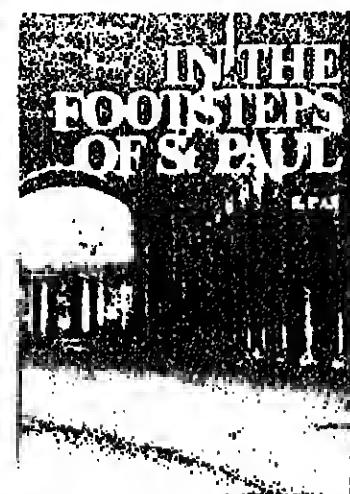
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American avant-garde novelist, professor of French, SUNY, Buffalo

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Wednesday, May 23, 1983 at 8 p.m. Tel Aviv University, Gilman Building, Room 498.

Sucker for blurbs

Boaz Yuval

THE QUALITY of my reading matter has been quite varied lately; it's ranged from the pits of publishing to some very good thrillers.

Terence Strong's *Whisper Who Dares* (Coronet, £1.60) is about the famed Special Air Service and its exploits in Northern Ireland. It reads like a British Army recruitment poster: "Join the Army. See the World. Meet Interesting People and Shoot Them."

The same is true of *Who Dares Wins* by James Follet (Corgi, £1.50), also about the SAS. This is a book based on a film, and the only thing I can say for it is that the film wasn't any good either.

Another contribution to the blood and guts department is *Hilt* by Chris Dempster (Corgi, £1.50), in which a group of British mercenaries essay a heist in Beirut. The plot, besides being unoriginal, is unentertaining, and the writing is quite bad. Sometimes I wonder what makes me read these books — besides the money, which isn't much, anyway — maybe I'm a sucker for blurbs.

BUT back to business: *Death Beam* by Robert Moss (Berkeley, \$3.50) and *Dragon Fire* by Peter Groham Scott (Pinnacle, \$2.95) have much

in common — they are both elaborate novels, and swarm with globe-trotting heroes avertng doom. Another thing they have in common is that they are dreadfully boring. This is due to the fact that the authors compensate for their lack of talent through convoluted plotting and long-windedness. This results in a huge waste of paper and printer's ink, and a real challenge for blurb writers.

David Wise's *Spectrum* (Penguin, £2.95) is better. Here the CIA manufactures its own A-bomb, just in case it's needed someday. It would be an exaggeration to say that I couldn't put him down, but Wise knows his way around Langley, Virginia and CIA watchers will enjoy this book.

Robert Little's *The Amateur* (Coronet, £1.50), is a completely different league. A CIA cryptographer, interested in pinelands (*Madam I'm Adam*), and the authorship of Shakespeare's plays, visits Prague on a private mission of revenge. Though not Little's best book (I would recommend *The October Circle*), it is a very good

one. Patrick Kelly's *The Lonely Margins* (Grainada, £6.95) tells the tale of an SOI team who were betrayed to the Gestapo in France for reasons of expediency. It combines undercover operations in France during the war with a murder and a court trial in the Seventies. This discontinuity is somewhat jarring, but on the whole it is one of the most interesting and sensitive espionage novels I have read lately.

ROSS Thomas is the author of several exceptional thrillers (*The Eighth Dwarf*, *Chinaman's Chance*), and his first novel, *The Fools in Town Are On Our Side*, has now been reprinted (Avon, \$2.95). It concerns the efforts of a team of happy-go-lucky crooks to corrupt a town in the southern part of the U.S. Though not as polished as Thomas's subsequent novels, it is funny and readable. The team, which consists of a genial lawyer, a not quite reformed hooker, a bent cop and a sardonic ex-secret agent, intend to oust the town's corrupt politicians by making it impossible for an honest crook to make a living. Their methods are hardly ethical for their premise is that before things get better, they are going to get a lot worse. All this results in a highly entertaining novel, which I recommend.

A dull digression

J.D.'s FINALLY found himself the perfect medium for his favourite pastime. Any addict of his many detective and science fiction novels knows that John D. MacDonald has a weakness he can never resist indulging — he loves to digress. Name a subject — digital watches, signposts, cigarettes or bikinis — and J.D.'ll have something to say about it. He'll say it at length. Remove the digression, and the story-line would remain the same. Except it wouldn't belong to J.D. any longer.

Yes, MacDonald's finally done it. He's written, not a novel this time, but a digression. He and his wife

NOTHING CAN GO WRONG by John D. MacDonald and Captain John H. Kilpack. New York, Fawcett Crest, 394 pp. \$5.95.

Michelle Cameron

board a cruise ship for an around-the-world trip, and he's found it an observer's paradise. He gives his impressions of the other passengers, the crew and the natives, and describes at length the different countries he visits. Ship life also gets its share of attention. He couldn't have found a better source of

digressions. And since he's convinced the captain of the ship, John H. Kilpack, to team up with him and to give the book a well-rounded and even professional flavour — how can he lose?

Except he does. MacDonald and Kilpack have a number of fairly amusing anecdotes to relate, but they seem to be of the "you had to be there" variety, and the joke fizzles out. The book's title promises all sorts of complications, which do arise, but which are so technical they're not very exciting. The book turns into one of those travelogues which travellers love to relate but which went on their audience. MacDonald maintains it's a corrective to the "Love Boat" mythology. I prefer the myth.

Finding true love

Dora Sowden

WITH THE torrent of novels that leave the presses of the U.S. and Britain, the only conclusion can be that the novel-making is a major industry today. Here are eight romances about half of which might never have got into print if there had not been such a market.

The *Judas Kiss* (Fontana, £2.50) is the nineteenth novel that the author has published in paperback as Victoria Holt, but she writes also as Philippa Carr (number 8 coming up) and as Jean Plaidy (nineteen to date). So she can spin a yarn, unfold a mystery and generally entertain in an idyllic hour. Her heroine here is a beautiful young girl whose adventures lead to foreign climes, as in other novels.

Summer's End (Sphere, £2.25) by Danielle Steel (her ninth novel) tells of unhappy marriage, the death of children, the finding of true love. Though the heroine is an artist, the husband an international lawyer, the lover an art dealer, the best friend a creative advertising designer, the ingredients are mush.

Barbara Cartland, author of *For all Eternity* (Corgi, £1), has written 300-plus novels, half a dozen-plus biographies (including auto), as many histories, nearly a score of sociological books about half a dozen cookery books, two plays, two radio plays and two radio operettos, a dozen more miscellanies and a book of verse. This *mousse* is short, simple, prince-and-heggurmid stuff, in which (surprise, surprise) the maid turns out to be a highborn. In fact, she read Greek and Latin — but the year is 1818.

THERE IS, however, something of the sweep of Winifred Holtby's famous Yorkshire novels in *The Kissing Gate* (her fourth much-praised work) by Pamela Haines (Fontana, £3.75). The story extends also to Scotland and Ireland, but is mainly focused in a small Yorkshire town where the highborn family is upper class and the Rawsons rise from humble origins. Class consciousness

Apparently Gothic novels — tales of old castles, mysterious goings-on, smugglers, pirates, murder, love — are again in fashion. Laurie McBain's *Dark Before the Rising Sun* (Avon, \$3.95) is such. The date is the eighteenth century, so what do you expect?

rings through the saga but goes to and fro in time (1820-1880), and influences lives that endure frustrated love, misalliances, accidents, religious stresses, sexual deviation, self-sacrifices, fumbled affairs, murder. Yet it all adds up to human behaviour in any generation, and in circumstances that split and knit families.

Caso Grande (Avon, \$3.50) by Jude Deveraux (her third paperback) reads like a film romance about two sisters, one gifted, the other beautiful. There are enough complications to keep the interest knotted.

Esther Senger's *Chasing Rainbows* (Corgi, £1.50) is a moving story of a blind girl's effort to make her life normal, but there is much melodrama involving the treachery of a beautiful sister until all turns out nice again. Though printed in Britain, the setting is Virginia where, it seems, rich folks still own large estates.

Apparently Gothic novels — tales of old castles, mysterious goings-on, smugglers, pirates, murder, love — are again in fashion. Laurie McBain's *Dark Before the Rising Sun* (Avon, \$3.95) is such. The date is the eighteenth century, so what do you expect?

□ The material used as stuffing for a toy shall be clean, shall not be toxic or inflammable, and shall not have sharp edges.

□ A toy for a small child (under three years) may not contain any seeds or other materials which expand when soaked in water.

□ The maximum distance between the needle and the "foot" of a (toy) sewing machine may not be more than six millimetres, so that it will not be possible to insert a finger under the foot.

□ Inflatable toys which float in water must be labelled "not intended as a lifesaver" or with similar wording.

□ The hair on dolls, on animals, and on face masks, beards and wigs for fancy-dress, and other toys made of or covered with hair-like material, must meet the flammability tests in clause 401.

The above are only a few random examples from the Israel Standards Institute's Standard No. 562 on "Toys: Safety Requirements." As of January 14 this year, the Ministry of Industry and Trade has made it into an "official standard," which means it is compulsory and binding on all Israeli manufacturers and merchants. It was already compulsory for all imported toys, every consignment of which must undergo inspection before release for sale.

Standard 562, completed in August 1980, is a comprehensive and detailed one, relating to the construction and labelling of playthings intended for children from infancy to age 16. Specifically excluded from this standard are playground equipment and firecrackers, fireworks and air-rifles. This does not mean that these are permitted; they are generally banned or limited by local municipal by-laws or police regulations.

Toy safety Standard 562, however, specifies clearly that toys and their accessories "may not be made from explosive materials, such as gunpowder, nor may they contain any such materials." This was the clause under which ministry officials confiscated stocks of exploding caps and other dangerous items from shops before Purim. There remains some confusion as to whether the cap pistols themselves are illegal, or only the rolls of caps. The head of the Standards Institute Mechanical Laboratory, Alex Moisescu, interprets the standard literally to mean that caps are outlawed, but the unloaded guns are permitted. Some municipalities, however, have bylaws against any toy firearm which might be mistaken for a real weapon. Let's hope the confusion will be cleared up before next Purim.

By the way, the level of noise which toys may make is also limited to what will not harm the hearing of the user or those around him. "Compliance of a toy with this demand is checked only in case of suspicion and in conjunction with a doctor specializing in this field."

THE ISRAELI standard for toy safety took several years to draw up, and it was done by a committee chaired by Moisescu and made up of representatives from the Ministries of Industry and Trade, Health, and Education and Culture, as well as a doctor, and representatives of the Manufacturers' Association and the Association of Workshops and Light Industry. Lacking a budget for research, the committee relied on existing toy standards in "the civilized countries," and drew generously from them. The result, says

Playing safe



Moisescu, is a local standard that is sufficiently severe to protect children, yet realistic enough for importers and manufacturers to comply with.

MARKETING WITH MARTHA

OF COURSE, any standard is only as good as its enforcement, and when it comes to imports, the Standards Institute has considerable experience in this matter. Toys which enter the country at legal ports of entry and which are openly declared as toys, and not disguised under some other category, are subject to regular inspection procedures. Once an importer has signed a declaration at the Industry and Trade Ministry that contents meet the requirements of Standard 562, the goods are released from Customs, but he may not sell them until an actual inspection has been carried out by the Standards Institute. Only very well-known products, such as the Danish Lego, are exempt from individual inspection of every consignment.

If inspectors have doubts about any toys, they are withheld for testing. If something is rejected for sale in Israel, the institute informs the ministry. This, says Moisescu, happens only in "a tiny minority of cases." Importers have become familiar with what goods will or will not meet the standard, and they choose merchandise accordingly. Moisescu says there has been a "dramatic improvement" in the level of imported toys since the ministry set a compulsory standard.

Locally-made toys, on the other hand, hardly ever reach the Standards Institute for testing. Until January 14, there was no legal obligation for their manufacturers to meet any standards, and very seldom has a local toy producer come to the lab voluntarily to have a product tested. Moisescu told me: No locally-made toy carries a *tav taken* (Standard emblem), indicating

that it complies fully with the institute's requirements. Some of our better toys which are exported comply with the stiff safety standards abroad. For example, the general manager of Toyland, Doron Peled, told me its stuffed animals have passed inspection of the standards institute of France, and the strict tests at the Marks and Spencer chain in England. Only about 5 per cent of Toyland production remains in Israel, but the company is currently planning a bigger push on the local market and may consider whether having a *tav taken* would enhance its image.

To put a product under the supervision of the Standards Institute for a *tav taken* can be an expensive business — perhaps tens of thousands of shekels a year, Moisescu admits. It could only pay for fairly large manufacturers. An alternative would be for a firm to have only a prototype of each toy tested by the institute before production begins, but as Moisescu puts it bluntly, "It's very easy to have a good prototype and a bad product." Still, this would be better than nothing — and would serve as a guide to the manufacturer.

THERE IS NO intention on the part of the Industry and Trade Ministry to force toy makers to obtain and display a *tav taken*, which is only compulsory for some 15 products with high safety sensitivity, such as fire extinguishers and water heaters. In the absence of the symbol, how is the consumer supposed to know whether a particular toy is safe or not? I discussed the question with

the manufacturer or merchant for fraud if a product does not hold up for a reasonable time under conditions of normal usage, but this would be a lot trickier legally than pressing charges in a clear case of violation of the safety requirements.

So far there is little experience in enforcement of the toy safety standard, except for imports. My advice to anyone who encounters a toy or game which appears dangerous would be to report the matter to the nearest branch of the Industry and Trade Ministry, or to the Israel Consumer Council, or the Histadrut's Central Consumer Authority. If the product is already in your possession, take it along with you. Don't knowingly buy a plaything that looks dangerous, but make a note of the details on the label and report it to the authorities. If you are bold enough, try complaining first to the shopkeeper or chain-store management.

ONE WAY to avoid dangerous toys is to shop in places which you trust to do their own careful screening of merchandise. Shekem, for instance, says it was alert to toy safety long before the Standards Institute completed No. 562 or even the "Specification Four" for toy inspection that preceded it.

Yakov Kutwan, the chain's chief toy buyer for nearly 20 years, points out that Shekem stopped selling all cap guns, caps, sparklers and firecrackers years ago on its own initiative. Similarly, it has long refused to carry any toys made of the highly inflammable celluloid, except for ping-pong balls — which are the only celluloid items permitted under Standard 562 simply because there is no alternative for them.

On its own initiative, Shekem refuses to sell skateboards, which are legal, because it considers them dangerous, but does carry ordinary roller skates. Nor will you find at Shekem any of those squeaky plastic hammers which Israelis love to bang over each other's heads on holidays — not because they pose any real danger, but because Katwan considers them "unesthetic."

Katwan insists on inspecting personally any toy or game before it is introduced to Shekem's shelves. "I have rejected some imported toys on the basis of too-sharp edges, even when they have apparently been approved by the Standards Institute inspectors," he says.

Parents and others interested in the safety and quality of toys and playground equipment might care to contact Helena Kling of Tel Aviv (Tel. 03-282779), a member of the T.A. Central Parents' Committee and treasurer of the Association for the Advancement of Play in Israel. She is trying to organize a seminar on the subject this spring.

A guidebook (in Hebrew) of all products authorized to carry the *tav taken* or the *tar hashgaha* (supervision emblem) of the Standards Institute has just been published by the Institute in conjunction with the Golden Pages publishing company. The booklet, *Hamutzar* ("The Product"), contains over a thousand listings for 1983, the majority of them in the field of building materials and accessories — from floor tiles to solar water systems. It also includes appliances and cleaning materials, burglar alarms, carpets, spare parts for cars, and innumerable other items.

You can get *Hamutzar* by writing to Golden Pages at P.O.B. 33023, Tel Aviv and enclosing IS200. □

— Martha Meisels